

THE BRITISH MUSEUM
QUARTERLY VOL. IX. NO. 4

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THE BRITISH MUSEUM QUARTERLY

FOUR PARTS ARE PUBLISHED ANNUALLY, each dealing with the principal acquisitions of the previous quarter. The descriptions are intended to be not too technical for the layman, and to give the expert part at least of what he needs to know. Notice is also given of the temporary exhibitions periodically installed in the galleries, the results of excavations, and additions to the publications of the Museum.

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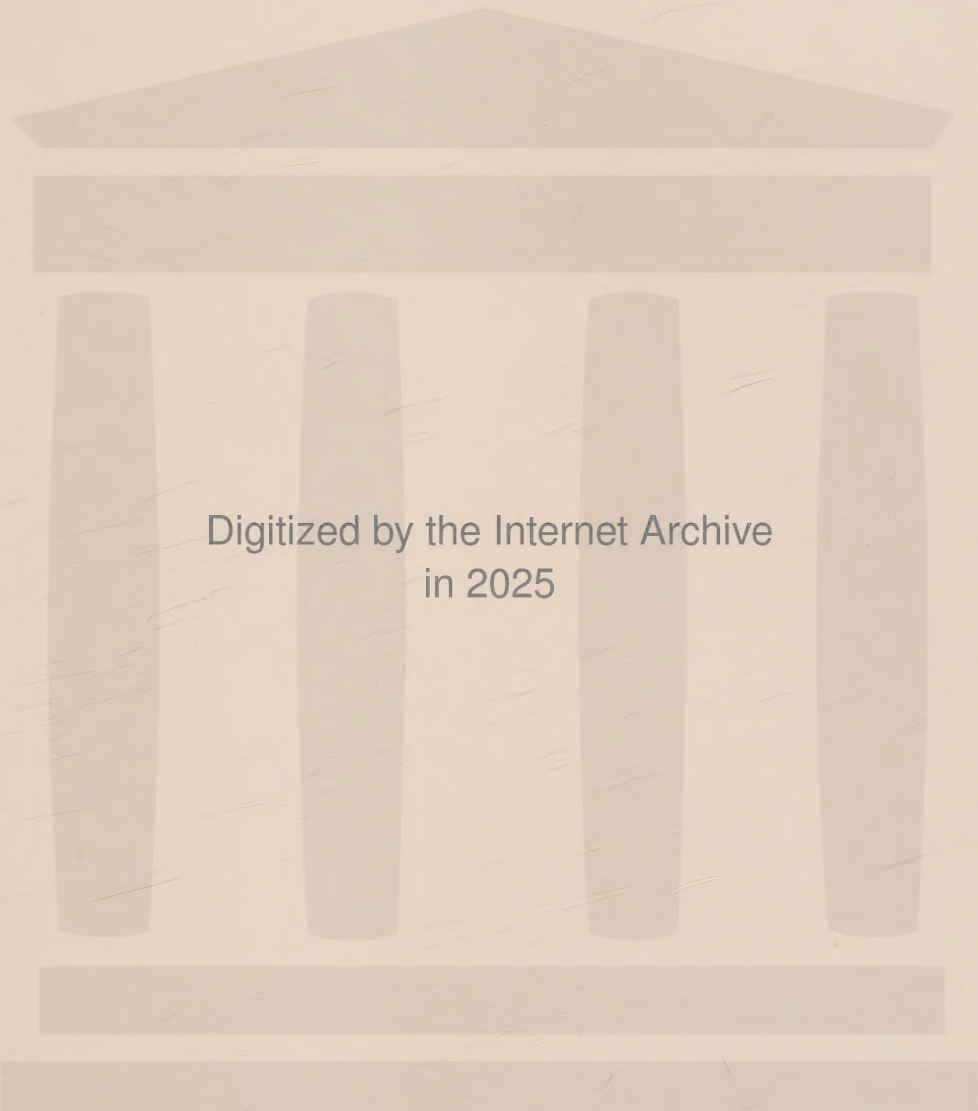
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XXXII. DRAWING BY GIOVANNI BATTISTA TIEPOLO

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65. A DRAWING BY GIOVANNI BATTISTA TIEPOLO.

THE large and brilliant drawing (Frontispiece) by Giovanni Battista Tiepolo of the death of a monk,¹ purchased out of the Malcolm Exchange Fund, is an important addition to the work of a draughtsman who is quite inadequately represented in the Department. The manner and style of the present drawing are unmistakably and characteristically those of Giovanni Battista: if confirmation of an obvious attribution were needed it would be found in the close correspondence of the drawing with a picture, rather an exceptional thing in the case of Tiepolo drawings. This picture, only slightly larger than the drawing, belonged in 1891 to the Rt. Hon. G. A. F. Cavendish Bentinck and was sold at Christie's in the Martin Sale on 28 March 1924, lot 117, but its present whereabouts is not recorded. Its composition is almost exactly that of this drawing, but while in the latter the deathbed scene takes place in full sunlight, in the former the monk is dying, more appropriately, in a gloomy cell. The intrinsically solemn scene is not exactly caricatured but is treated in a vein of macabre irony: the countenances of the mourning monks are slightly ape-like and their grief sub-human. The note is characteristic of one side of Tiepolo, and we find it constantly recurring. A. E. POPHAM.

66. TWO UNDESCRIBED ENGRAVINGS BY WILLIAM BLAKE.

TWO undescribed stipple engravings by William Blake have been recently acquired through the Florence fund with the aid of a donation from Mr C. H. St John Hornby. The first is the figure of a child in open landscape entitled *The Child of Nature*, and designed and published by Charles Borckhardt, 1818. Borckhardt was a miniature painter who exhibited at the Royal Academy between 1784 and 1810, and at the British Institution in 1825. In spite of the alien design, the character of Blake's style comes clearly through his stipple engraving. The second engraving should have been a pendant, but all that remains of it is the title *The Child of Art*, and the signatures of Borckhardt and Blake. Blake's engraving is covered by a later anonymous mezzotint (a landscape reminiscent of Richard

¹ Pen and brown ink and brown wash on white paper, 42.8 × 30 cm.

Wilson) on the same plate. Beneath the mezzotint can be traced the indication of a figure of the same character as *The Child of Art*. As no other impression has come to light it is impossible to say whether *The Child of Art* was ever completed and published. It is to be hoped that this note may lead to the discovery of a proof of the engraving before it was obliterated. The engraving of *The Child of Nature* is known in one other impression, this time in colour, in the collection of Lt.-Colonel W. E. Moss.

A. M. HIND.

67. VARIOUS PURCHASES OF DRAWINGS.

A DRAWING by the mannerist Jean Cousin (b. about 1522, d. about 1594) reinforces the rather meagre representation of French sixteenth-century draughtsmen. The subject is not very clear; Jupiter with his eagle and his thunderbolt seems to be threatening Cupid, who runs to Venus, lying on a couch, for protection. It is signed in the left bottom corner 'IO CVSIN^o senon. inventor' and the name 'Jehan Cousin' is inscribed by a different but contemporary hand on the couch. The term 'inventor' appended to the signature suggests that it is the design for an engraving or woodcut, but I can find none such corresponding. It is a delicately executed drawing in pen and ink, heightened with white and washed with faded pink, and measures 16.1 × 24.1 cm. It came from an album formerly belonging to the Earl of Essex at Cassiobury Park, which was sold at Hodgson's on 24 November 1922, lot 875. Three fine drawings by Dirick Vellert and another of the Antwerp School in the same album were acquired for the Museum in 1923, but the present drawing had been lost sight of in the meantime.

The drawing by James Stephanoff, dated 1819, which gives a fanciful arrangement of the Phigaleian Frieze and other Greek sculpture in the British Museum, is an interesting pendant to the large drawing by the same artist presented by Mr George A. Simonson (B.M.Q., Vol. VIII, No. 4, p. 140). Though it has little importance from the archaeological point of view the drawing is of interest as an early Museum interior and as representing a *genre*, which one might term the archaeological conversation piece, specialized in by Stephanoff.

A sketch-book containing forty-three landscape and tree studies in

pencil by John E. Ferneley (1781-1860), dated 1812, and four by the latter's son Claude Lorraine Ferneley (1822?-92?) introduce two artists of whom the younger was not represented in the Museum in any form. Like the elder Ferneley he was of some repute as a sporting artist, and a number of drawings in two of the sketch-books are studies for pictures of this description. The others contain rather inferior landscape and topographical drawings and sketches of armour copied from Francis Grose's *Ancient Armour and Weapons*, 1786.

A. E. POPHAM.

68. TWO GIFTS OF DRAWINGS AND PRINTS.

TWO important gifts have come to the Museum in response to the note of *desiderata* in the Guide to the *Exhibition of the Past Hundred Years* in the Department of Prints and Drawings.

The first of these is a fine drawing by Puvis de Chavannes presented by Mr Kenneth Clark, Director of the National Gallery. It is a study in black chalk of two figures for a mural decoration, *Le Bois Sacré cher aux Arts et aux Muses*, on the staircase of the Palais des Arts at Lyon (painted 1883-4). The figures represent Architecture (seated), and Sculpture (standing). A cartoon including further figures, and the finished panel, are reproduced in the *Gazette des Beaux-Arts*, 1920, ii, pp. 239 and 242. The decoration in the Palais des Arts also included panels illustrating *La Vision Antique*, *L'Inspiration Chrétienne*, and allegorical figures of the Rhône and Saône.

The second gift, from the Hon. Katherine Thring, includes four large portrait drawings in coloured chalks by George Richmond, a water-colour by P. S. Munn of Nant Francon, a large and rare satirical print by Robert Pollard after Miss Catherine Fanshawe, entitled *Politics*, and numerous other prints, chiefly portrait and topography. The Richmond drawings represent Mrs John Cardwell (1780-1865), Charles Cardwell (1817-91), the first Lord Thring (1818-1907), and Lady Thring (d. 1897).

A. M. HIND.

69. THE ALFRED W. RICH BEQUEST.

THE Executors of the late Mrs Holliday (formerly Mrs Alfred W. Rich) offered to the British Museum and the Victoria and Albert

Museum a choice of drawings from the collection of the late Mr Alfred W. Rich (b. 1856, d. 1921). The selection made for the British Museum included nine water-colours by Rich himself, and six water-colours and drawings by other artists. Those by Rich make the Museum collection of his work thoroughly representative, and show him as one of the most capable water-colourists of the last fifty years.

The other drawings are flower-pieces by Jan Frans van Dael, Francis E. James, and Ursula Tyrwhitt, portrait studies by David Muirhead and Henry Tonks, and an early architectural study at Dieppe by Ambrose McEvoy.

A. M. HIND.

70. A DRAWING OF THE ROYAL ACADEMY BY HENRY SINGLETON.

THE Department of Prints and Drawings has recently had the good fortune to acquire a most interesting pen and wash study on blue-grey paper by Henry Singleton (1766-1839). This drawing (Plate XXXIII *a*) is evidently a preliminary sketch for the portrait-group known as 'The Royal Academicians assembled in the Council Chamber to adjudge the Medals to the successful students in Painting, Sculpture, Architecture and Drawing', which was painted by Singleton on commission in 1793-5. This large canvas hangs to-day in the Assembly Room of the Royal Academy, to which institution it was presented by Philip Hardwick, R.A., in 1861. It was engraved by Cantelowe Bestland in 1802, and reproductions both of the drawing and of the engraving (Plate XXXIII *b*) are given in the accompanying illustration for the purpose of comparing the preliminary sketch with the finished picture. It will be noted that they differ from each other considerably both in the grouping and attitudes of the figures and in the arrangement of the sculpture in the room. Mr A. J. Finberg has very kindly communicated to me certain extracts from the unpublished parts of the Diary of Joseph Farington, R.A., which throw a considerable light on the history of the picture. Farington himself sat for his portrait in it on 5 May, 3 and 8 June 1794, and went to see it, when it was almost completed, on 13 June 1795. We can thus determine almost exactly the dates of its making.

Other extracts from the Diary tell of the considerable dissatisfaction which the painting aroused amongst certain Academicians, mainly the Sculptors and Architects, who complained that they had not been given sufficiently prominent positions in it. Amongst them Farington mentions George Dance and Joseph Nollekens, and tells us how 'Mrs N. expressed herself warmly on the disrespect shown to Nollekens'! There is in existence a key to some of the portraits in the finished picture, but this is of little use in the identification of the persons represented in the sketch owing to the faces in the latter being so indeterminate, and the figures being in different positions. However, the stout gentleman seated in the foreground at the near end of the table would seem to correspond with the figure of Sir William Chambers, who occupies the centre foreground in the picture, while he in glasses standing on the left of the table may perhaps be identified as Joseph Wilton, the sculptor and Keeper of the Academy, who in the picture occupies a much humbler position in the centre of the group on the left. At the far end of the room by the chimney-piece may be espied Angelica Kauffmann and Mary Moser (or Lloyd), the flower-painter, both of whom were elected Foundation Members of the Academy in 1769. The cocked-hatted figure of the President, Benjamin West, who commands the central position in the painting, is, curiously enough, absent from the drawing, and the Presidential Chair stands empty at the further end of the table. Yet another difference will be noted in the sketch, and that is the appearance in the foreground of the young Academy students submitting their work for approval by their elders. This certainly adds a touch of considerable spontaneity to the composition, and one might well be tempted to think that the drawing was actually made on the spot, perhaps while the Members were awaiting the arrival of their President to call the Council to order and proceed with the business of the day. In connexion with this drawing it might be of interest to mention three others already in the Department which have certain affinities with it from the point of view of subjects. One of these is a small version in water-colour and Indian ink of John Zoffany's well-known *Life School in the Royal Academy*, painted in 1772, and now in the collection of H.M. the King. Unfortunately

this drawing cannot be claimed as an original study for the picture but only as an early copy of it, being signed and dated *I.S.* 73. The other two consist of a pair of humorous portrait-groups representing Students at the British Institution in 1806 and 1807, by that brilliant painter both of caricatures and of charming water-colour portraits in the twenties and thirties of the last century, namely Alfred Edward Chalon. Happily most of the figures in these two drawings have been identified, and although strongly caricatured, they form a most interesting portrait-record of some of the artists of the time.

EDWARD CROFT MURRAY.

71. AN EARLY FRENCH PRINTED HERBAL

THE Museum collection of early printed books has recently been enriched by an item of unusual interest in the shape of a French herbal. The title, the first letter of which consists of an exceptionally elaborate L with human faces and a fantastic long-beaked fish, runs as follows (contractions resolved): 'Le grant herbier en françois. Contenant les qualitez vertuz & proprietiez des herbes: arbres: gommies: & semences & pierres precieuses Extrait de plusieurs traictiez de medicine: comme de Avicenne, de Rasis, de Constantin, de Isaac: & Plateaire. selon le commun vsage: bien correct Imprime a Paris par Pierre le Caron'. Beneath is the carefully executed device of Le Caron: the eagle of St John and the lion of St Mark standing on a wall which surrounds a plantation and supporting a shield with the initials P C, beneath them the word 'franboys' (i.e. franc-bois, a park?) on a scroll. The text and the device are repeated in colophon form on the last leaf, with the further qualification of Le Caron as 'Imprimeur libraire demourant en la rue de la juyfrie: a lenseigne de la rose. Ou a la premiere porte du palais', these addresses being those of his printing-office and his book-shop respectively. On the verso of the title-leaf is the well-known woodcut of an author-saint seated at his desk and handing over his book to a group of his disciples which appears to have been common property of a number of Parisian printers. The book itself is a medium folio of 170 leaves in double columns and contains 306 small square woodcuts of the plants, &c., described in the text; their execution varies in quality,



XXXIII. DRAWING BY HENRY SINGLETON, AND PRINT BY
CANTELOWE BESTLAND

lieux non labourez: & en piez. & semble
 q̃lle ait ainsi cōme vne vertu diuine. et
 sup̃ le soleil. Elle a les branches touz
 tues: & est sa fleur de couleur du ciel.
 Quāt le soleil se lieue celle fleur se eu
 ure. & quāt il est couchie elle se recloft.
 Celle herbe mēgee vault cōtre venin. &
 aussi vault son ius quāt on le boit. Et
 se on a morsure de beste venimeuse soit
 broyee & mise sus. Son ius aussi vault
 pour destouper l'opilation du foye & de
 la rate qui est faicte de chaleur. & vault
 contre le schaufoison du foye.

De Strofularia



Strofularia cest strofulai
 re. cest vne herbe qui croist
 en lieux fermes / & p̃ espes
 ciales cōdes. & viēt en tēps
 de ste & de priptēps. & se espart & estend
 sus terre. La racine de ceste herbe soit
 seichee & mise enpoulbre. & avec miel en
 soit fait electuaire q̃ soit dōne a mēger.
 Cōtre escroeles & glādes a ieun au ma
 tin & au soir & ieusne le malade iusq̃s a
 tierce / ou q̃ on face touzēlez q̃ on men
 gue. & boque aps de bō vinblāc de my ha
 (nap,

De Spodio



Podiu cest os de elefant
 brusle. il est froit au secōd
 degre: & sec au tier. Leles
 fant a os q̃ sont aussi fer
 mes q̃ dens: & ceulx ne sōt point bruslez
 mais en fait on diuers offices cōme pei
 gnes & tabletes. Il ya aussi autres os
 plains de moele q̃ on brusle. & les appel
 le on spodiū. On le cōtre fait & sophistiā
 on aucūe fois de os de chien bruslez. au
 cūe fois de marbre brusle: mais cestuy
 est trop pesant. **C**elluy spodiū doit
 estre esleu qui n'est pas trop legier: et q̃
 est blanc. Il n'est pas moult cher et si a
 grant vertu. On le met en strop pour re
 froidir. Sa poulbre dōnee a boire avec
 ius de plantain vault cōtre flux de ven
 tre a sang. & aussi a ceulx qui crachent
 le sang par la bouche. **S**a poulbre
 aussi mise dedēs les narines arreste le
 flux du sang du nez. Il estaint et oste
 la soif.

De Stracio

but the best of them are very delicate work. The reproduction on Pl. XXXIV is from leaf X ii verso.

The text of the *Grant Herbier* differs entirely from that of other French herbals of the period in not being a more or less close adaptation of the 'Hortus sanitatis'. It is not known to have been printed more than twice in the fifteenth century, although it became popular in the first half of the sixteenth; the earliest edition hitherto represented in the Library dates from about 1540. The present edition is one of the two accepted by all the authorities as prior to 1501, but it does not appear to be possible to date it precisely, the chronology of Le Caron's career being very uncertain owing to his habit of omitting the year of printing from his colophons.

The copy here described is probably the finest of those recorded, which number only four altogether. It is quite perfect and excellently preserved, the woodcuts being entirely uncoloured. Moreover it is enclosed in a very tasteful binding of crushed blue morocco with gold stamps signed by the well-known Parisian binder Chambolle-Duru and dating from about the middle of last century. It formerly belonged to Baron Jérôme Pichon and was included in the sale of his books in 1897.

Bibliographical references: Pellechet 1102, Gesamtkatalog der Wiegendrucke 2313, Claudin, *Histoire de l'imprimerie en France*, vol. ii, pp. 83, 84. V. SCHOLDERER.

72. AN EARLY EDITION OF THE 'FASCICULUS TEMPORUM'.

THE Department of Printed Books has acquired a copy of the *Fasciculus Temporum* of Werner Rolewinck, printed by Conrad Winters at Cologne on 5 November 1476. This book, together with an edition of the *Legenda Aurea* of Jacobus de Voragine finished on the same date and not represented in the Museum collection, ranks as the first dated work issued from Winters's press. The edition is one of the earliest of this popular historical compilation, having been printed within two years of the appearance of the first in 1474. It is a rather large folio with an exceptionally wide type page, which gives the book peculiar proportions. The work contains

rough woodcut illustrations and diagrams in the text, and bears beneath the colophon the device of the printer, to which he has drawn attention by the words 'meo signeto signatum' in the colophon itself. This device and the unusual verbal allusion to it are elsewhere found only in Winters's edition of the *Legenda Aurea*. The copy now acquired is a perfect one and contains the book-label of George Dunn, of Woolley Hall.

L. A. SHEPPARD.

73. BOOKS PRESENTED BY MR ARTHUR GIMSON.

THROUGH the generosity of Mr Arthur Gimson there has been acquired by the Department a group of English books, mainly of the sixteenth century, of particular interest and value. Of the ten works composing the gift four are possibly unique; two are to be found in only one other library; while four, although recorded in one or more public libraries, have hitherto been lacking in the National Library of the country of their origin. Mr Gimson has enabled the British Museum to bring these books into their proper haven and to fill gaps, the existence of which has hitherto been regretfully endured, previous offers of the books having to be ignored owing to lack of funds. This is notably the case with the five extremely rare early books on English law, none of which is in the British Museum, two being apparently unique and two recorded elsewhere only in America:

The Boke for a Justyce of the Peace. W. Middilton: Londini, [1544.] 8°. Only one other perfect copy known.

Parvus Libellus (Carta Feodi.) W. Mydylton: Londini, 1545. 8°. Only one other copy known.

The Maner of kepynge a Court Baron & a Lete. W. Midditon: Londini, 1547. 8°. Possibly unique. Not recorded in Pollard and Redgrave, *Short Title Index*.

Returna Breuium. R. Redman: Londinii, 1541. 8°. Only three other copies known.

Modus tenendi unum Hundredum siue Curiam de Record. W. Myddylton: Londini, 1547. 8°. Only three other copies known. Equally important in the same kind is:

This is a true copy of the ordynaunce made in the tyme of the reygne

of kynges Henry the vi. to be obserued in the Kynges Eschequier, by the offycers and clerkes of the same. R. Redman: London, [1541?] 8°. Apparently unique. (Reference for all the above: Beale, *Early English Law Books*.)

In a different category, though also of London origin, are:

Een copye van eenen brief gesonden wt Irland, vā eenen Edelman aen zynen goeden Vrint, om te laten weten, de groote Victorie die Godt het Coninckginnen Volck verlent heeft teghens die Rebellighe die op de Sterckte warē. [John Allde: London, 1581.] 4°. An apparently unique and unrecorded Dutch version of a lost English original printed by John Perrin in London. Being an account of the siege by Baron Grey, Queen Elizabeth's Lord Deputy of Ireland, of the Fort del Ore, near Smerwick, Co. Kerry, in 1580.

A true Reporte of the taking of the great towne and Castell of Polotzko, by the King of Polonia. [London,] 1579. 8°. A very early news-tract, unrecorded in the *Short Title Index*, with a fifteenth-century woodcut of London used to represent the Russian town.

In Mr Gimson's donation are included two works of later date, of the first of which there are recorded only two copies: The British Museum possesses only an incomplete copy of the first, and no copy of the second: *Gervase Markham: A Way to get Wealth: Containing the Sixe principall vocations or callings, in which everie good Husband or House-wife may lawfully imploy themselves.* 6 pt. N. Okes for J. Harrison: London, 1631. 4°.

R. Turner: A View of the Heavens: being a short, but comprehensive System of Modern Astronomy. S. Crowder & S. Gamidge: London, 1765. fol. The first edition, with diagrams and volvelles.

W. A. MARSDEN.

74. MAP OF ENGLAND BY PETRUS PLANCIUS.

THE Department of Printed Books (Map Room) has purchased a copy of the second edition of a rare engraved map of England, Wales, and Ireland. Surrounded by a decorative border and embellished with ships and sea-monsters, it measures 543 × 386 mm. There is no title, name of publisher, or date, but a finely engraved cartouche surmounted by the Royal arms of England contains

descriptions of England and Ireland in Latin and the name of a well-known Dutch engraver, Baptista van Doetecum. In 1927 a copy of the first edition of the map was reported in Holland, and was identified as drawn by Petrus Plancius of Amsterdam, who was famous as a preacher as well as a cartographer, and published in 1592. Last year another copy was discovered at Durham. The second edition is identical with the first except that it has graduations for longitude and a mistake in the Latin of the engraver's privilege is corrected. It was probably published in the same year or in 1593. While the influence of Saxton is very evident in the representation of England and Wales and that of Camden in the Latin descriptions, the immediate sources of the whole map, particularly of Ireland, were two maps published in 1591-2 by Jodocus Hondius of Amsterdam, who lived for a time in London and was later the engraver of Speed's maps. There are also, however, original features which indicate familiarity with the estuaries and coasts of England and are unusual on land maps of the period. These give the map geographical as well as bibliographical value.

E. W. LYNAM.

75. BOOKS FROM HERBERT SPENCER'S LIBRARY.

THE Department of Printed Books has received as a gift from the Herbert Spencer Trustees a collection of books and pamphlets from Herbert Spencer's library consisting of editions of his own works both in English and in translations into various languages, together with a number of works by foreign authors relating to the Spencerian system of philosophy.

With this welcome accession the Museum library now provides much richer material for Spencer's bibliography, and for the study of his influence at home and abroad.

The collection consists of some two hundred volumes and pamphlets. It includes an autograph manuscript of the first draft of Spencer's *Social Studies*, his first published work; this has been transferred to the Department of Manuscripts. It also includes a number of translations of Spencer's works into Asiatic languages, which have been transferred to the Department of Oriental Books and Manuscripts.

H. THOMAS.



a. BRITISH MUSEUM



b. DURHAM CATHEDRAL

XXXV. TWO ANGLO-SAXON MINIATURES

76. TWO ANGLO-SAXON MINIATURES COMPARED.

THROUGHOUT the Middle Ages decorators of manuscripts copied and adapted archetypes provided either by contemporary artists or by those of earlier periods. An interesting example of adaptation may be seen in two Anglo-Saxon miniatures in Cotton MS. Tiberius A. III, f. 2 *b* (Pl. XXXV *a*) and Durham Cathedral MS. B. iii. 32, f. 56 *b* (Pl. XXXV *b*). Both manuscripts are well known and both date from about the middle of the eleventh century. The former is a collection of miscellaneous matter, in Latin and Anglo-Saxon (it is described in considerable detail by Max Förster in *Archiv für das Studium der neueren Sprachen u. Literaturen*, Bd. CXXI, Hft. 1/2, pp. 30-45). The latter contains the following: Latin hymnal with an Anglo-Saxon gloss, ff. 1-43; Proverbs in Latin and Anglo-Saxon, ff. 43 *b*-45 *b*; Canticles for Matins throughout the year, with an Anglo-Saxon gloss, ff. 46-55 *b*; Full-page miniature, f. 56 *b*; Ælfric's grammar, ff. 57-126 *b*; the first eight and a half lines of the hymn of St Paulinus of Aquileia for St Peter and St Paul, beginning 'Felix per omnes', f. 127.

The origin of the Cotton MS. is almost certainly Christ Church, Canterbury. This is indicated by the saints in a Litany on folios 112 *b*-113, while a part at least of the manuscript may be identified with numbers 296 and 297 in the medieval catalogue of Christ Church (M. R. James, *The Ancient Libraries of Canterbury and Dover*, p. 50). The Durham MS. cannot be so definitely placed, though there is nothing against a Canterbury origin. It certainly did not belong to Durham until the end of the seventeenth or the beginning of the eighteenth century, when it was presented to the Cathedral library by one Thomas Wharton. Its owner in 1676 was Sir Richard Shuttleworth of Forcett, in the North Riding of Yorkshire, who lent it to the Rev. George Davenport, a former chaplain to John Cosin, Bishop of Durham.

In the Cotton MS. the miniature stands before one of the two surviving copies of the *Regularis Concordia*. This document is a monastic customary drawn up at the order of King Edgar (944-75), in all probability by St Æthelwold, Bishop of Winchester (908?-84), with some assistance from St Dunstan, Archbishop of

Canterbury (924–88). The scene represented must be considered as a frontispiece to the prologue of this work. There it is related that a council was summoned at Winchester, where the document was drawn up for the use of the English monks. The king in the middle of the miniature would seem, therefore, to be Edgar, the inspiration of the council. On either side of him there sits a haloed ecclesiastic dressed in Mass vestments. These are probably meant for St Dunstan and St Æthelwold. The figure on the right is almost certainly an archbishop, for he wears the pall; while he on the left is either a bishop or an abbot holding a pastoral staff. St Æthelwold would be both bishop and abbot. Below is a figure of a monk, whose position is most remarkable. He appears to be genuflecting. At the same time the top part of the body is turned frontward, and a long scroll is held behind the back. The figure presumably represents the English monks for whom the *Regularis Concordia* was compiled.

When the Durham miniature is compared with that in the Cotton MS. the composition is found to be identical save in one respect. In the former the figure of the king is missing. This omission is due to a perfectly reasonable and legitimate proceeding on the part of the illuminator. As was said above, this drawing precedes a copy of Ælfric's grammar. By the omission of the king the miniature becomes a most suitable frontispiece to a grammar book, namely a dialogue picture, the archbishop and his companion becoming masters in disputation. The monk would seem to be the embodiment of the 'pueruli' mentioned in Ælfric's prologue. A later hand has written on the scroll 'loke vp ryth al waý and þ^u schalt loke as fure anýgth as þ^u dost a daýe'.

On this basis of comparison it seems more likely that the Durham is an adaptation of the Cotton MS. than vice versa. Moreover, stylistically the latter is the superior of the two. It is much freer and livelier than the other, which, though neat, is hard and lifeless. What, however, is important in the present case is that, since the Cotton MS. can be definitely ascribed to Canterbury, the Durham MS. is likely to have a similar origin.¹ In the history of English

¹ Mr K. Sisam remarks that the glosses on the hymns and canticles, in the early part of the book, show definite Kentish forms.

illumination Canterbury naturally holds an important position. Another miniature, therefore, which can with reason be believed a product of that school is of some interest both to palaeographers and to art-historians.

F. WORMALD.

77. LEAVES FROM ECCLESTON'S CHRONICLE.

THE Department of Manuscripts has at various times unwittingly been the agent for bringing together under the same roof portions of one and the same manuscript previously divided between two libraries. More consciously on other occasions it has seized the opportunity to restore to a collection volumes which, by loans to forgetful borrowers, or by some other means, had been separated therefrom prior to its acquisition by the Museum. Recently it has been enabled, through the Farnborough fund, to purchase eight leaves, formerly part of an important manuscript in the Cotton library (Nero A. ix), from which they may possibly have become detached even before the volume had entered Sir Robert Cotton's possession.

In its present form Cotton MS. Nero A. ix consists of two distinct manuscripts, of different provenance, content, and import, bound together by Cotton, according to his unfortunate habit, without apparent reason. The first twenty-nine leaves, containing copies of documents in French royal and Papal chanceries, the fulminations mainly of Boniface VIII and Philippe le Bel in their memorable struggle for supremacy, were collected and probably written by Jean Salat, Sieur de Nuysement and Vizy, Lieutenant-General of Berry (1496-1506), later Master of Requests and President of the Parlement of Toulouse. The rest of the volume, the part with which we are more concerned, hails, as a fifteenth-century inscription on f. 103 testifies, from the library of the Franciscan convent of Hereford, where it had been from the beginning of the fourteenth century. It contains firstly a copy of the Chronicle of the kings of England generally attributed to Peter de Ickham, with the Franciscan additions—in this case to 1279—which occur in several other manuscripts. Then follows an imperfect copy of the 'De adventu Fratrum Minorum in Angliam' by Fr. Thomas, usually known as

Thomas de Eccleston, the 'Instrumentum de stigmatibus', and several minor Franciscan tracts.

From many points of view the most important of these works is Eccleston's chronicle. Three printed editions and an English translation within the past eighty years sufficiently attest its value. Entering the Franciscan Order a few years after its establishment in this country, Fr. Thomas soon began to collect material for his work. His facts are largely based on first-hand knowledge and observation; and, apart from official records, only when relating events outside England does he appear to use an already existing source. The result is an accurate and impartial account of the first thirty years of the Franciscan settlement in England.

The absence of a complete gathering of the first twelve leaves of his work from Cotton MS. Nero A. ix has, therefore, been a matter of regret; for it is the earliest and most interesting extant copy, dating from the end of the thirteenth century.¹ In 1879, however, that noted Norfolk antiquary, Mr Walter Rye, came across eight of the missing leaves among the muniments of Sir Charles Edmund Isham, Bart., at Lamport Hall, Northamptonshire. Though passed over in silence by the Historical MSS. Commission which calendared the Lamport documents seven years earlier, they had evidently lain there for at least a century and a half, for the first leaf bears a note by Thomas Hearne, dated 9 November 1733, to the effect that they were then the property of Sir Justinian Isham, Bart. Unfortunately Rye's discovery was too late to permit of the use of the leaves by Brewer in his edition of the Chronicle as part of the *Monumenta Franciscana*, Vol. I, for the Master of the Rolls, but they were printed separately by Howlett in 1882, in a second volume of the *Monumenta*. Again lost to scholars for some years, they were, on their reappearance a few years ago, deposited by Mr Gyles Isham with the Northamptonshire Record Society, whence they have now come to a permanent and appropriate abode in the same collection as the manuscript from which they have so long been separated. As

¹ There are but two other MSS.: (a) Phillipps MS. 3119, a fourteenth-century copy of Nero A. ix and of the twelve missing leaves; (b) York Cathedral MS. xvi K. 4. (first half of fourteenth century).

various circumstances combine to prevent their incorporation between ff. 74 and 75 of Nero A. ix, where they rightly belong, they have been given the number Egerton MS. 3133 and will be bound separately.

Though not by the same hand as any of those responsible for the Cotton portion of the Chronicle, the Lamport leaves, like the latter, bear here and there annotations by William Herbert, a Franciscan of Hereford, who succeeded William of Alnwick as Lector about 1318. The Department of Manuscripts possesses other monuments of his intellectual interests in his marginal notes to Roger Bacon's works in Royal MSS. 7 F. vii and 7 F. viii, while a manuscript in the Philipps Library (MS. 8336) betrays him not only as a student of Grosseteste's letters but also as a writer of sermons and of hymns in the English language.¹ The acquisition of the leaves is therefore doubly welcome by reason of these marks of association with that distinguished and many-sided scholar. B. SCHOFIELD.

78. THE WYATTS OF ALLINGTON CASTLE.

THE Wyatt family played no inconsiderable part in the history of the sixteenth century. Sir Thomas Wyatt the elder (d. 1542), the pioneer poet of the new school in England, was one of the accused in the case of Anne Boleyn; his son Sir Thomas (executed 1554) raised the insurrection against Queen Mary's marriage with Philip of Spain; and his great-grandson Sir Francis (d. 1644) was twice governor of Virginia. By the generosity of the Earl of Romney the Wyatt Papers which relate to all these have been deposited in the Department of Manuscripts for the use of students.

These papers, mostly in the hand of George Wyatt, grandson of the poet and father of the governor of Virginia, but put together in their present form by a descendant, Richard Wyatt, in 1727, have been long known and occasionally used, but the matter they contain bearing upon the Wyatts and their place in Tudor history has never been completely published or fully used for historical purposes. The

¹ For further information the reader is referred to A. G. Little's edition of the Chronicle (*Collection d'Études et de Documents*, t. vii, 1909) and to his article in the *English Historical Review*, xlix, 1934, pp. 299-302.

most detailed printed account of the contents of the papers is by Miss Agnes Conway in *The Bulletin of the Institute of Historical Research*, i, 1925, p. 73. The most interesting part of the papers is the series of eight articles devoted to the relations between Sir Thomas the elder and Anne Boleyn. These have naturally attracted most notice, and have been partly published. There are two copies (nos. 7, 32) of 'The Life of the virtuous Christian and mourned Queene Anne Boileigne', in George Wyatt's writing, printed in a private edition of twenty-seven copies in 1817, and reprinted in an appendix to Singer's edition of Cavendish's *Life of Wolsey*, Vol. II. Another tract, 'An account of Anne Bullen's coming to Court' (no. 15), is an extract from Cavendish's book and is printed in Nott's edition of the *Poems of Surrey and Wyatt*, ii, App. ii, from 'a MS. in the handwriting of Sir Roger Twysden, Bart. 1623', where Twysden had made this note: 'I received this from my Uncle Wyat, 1623, who being yonge had gathered many notes touching this lady not without an intent to have opposed Saunders [i.e. Nicholas Sanders, *De Origine et Progressu Schismatis Anglicani*, written at Madrid in 1576, much circulated in MS. and finally printed at Cologne in 1585].'

There are four other tracts bearing on the same subject: a refutation of Sanders's allegation against Sir Thomas Wyatt (no. 24); a defence of the Reformation and an account of Sir Thomas Wyatt's embassy with Sir John Russell to the Pope in 1527 (no. 18); an account of Henry VIII and Anne Boleyn (no. 19); and a treatise on the divorce (no. 21). Except for some selections in the *Gentleman's Magazine* for 1850 (used in Cave-Browne's *History of Boxley Parish*, 1892) these do not appear to have been printed.

The manuscripts relating to Sir Thomas Wyatt the younger are of less extent. There are two tracts on the militia (nos. 17, 23), one, by George Wyatt, largely historical, apparently connected with schemes of his; and a vindication of his actions against the allegations of Sanders.

For Sir Francis Wyatt the most extensive document is his Register Book of Transactions in Virginia (no. 20), consisting of copies, chiefly of administrative documents, in his handwriting, 1621-6. Most of these have been briefly summarized in *The Records of the Virginia Company* (Library of Congress), i, pp. 121 sqq. Some

have been printed in Sainsbury, *Calendar of State Papers (Colonial)* and elsewhere, but others are known to exist only in the MS. Records of the Virginia Company in the Library of Congress at Washington. Amongst other material under this head there is an interesting letter from Sir Francis Wyatt on the state of Virginia, written in 1623 or 1624, and a long tract of advice from George Wyatt to Sir Francis concerning the government and administration of Virginia.

The collection also contains a tract by George Wyatt on methods of keeping Calais friendly to the English (no. 1), and various poems in the hands of George and Sir Francis Wyatt.

The deposit comprises in addition a quantity of deeds, &c., including: a bundle of Kentish deeds, fourteenth to eighteenth centuries, relating to Maidstone, Ashford, Mersham, Meopham, Willesborough, &c.; a series of London merchants' account-books, 1713-19, &c.; rentals of Boxley, co. Kent, seventeenth to eighteenth century; household and estate accounts of the Wyatt family, 1746-53; copies of Wyatt wills; and the business correspondence of Messrs. Conquest and Edward Wiat of Virginia and other members of the Wyatt family in that colony with the Wyatts of Boxley and Quex, &c., eighteenth century.

R. FLOWER.

79. SLAVE TRADE ECONOMICS.

THE celebrations recently held to commemorate the centenary of the abolition of slavery have enhanced the interest which already attached to any original documents relating to the African Slave Trade. This fact has rendered even more acceptable to the Museum a recent gift (Additional MS. 43841) which must in any case have been sure of a warm welcome as the first example of a class of manuscript hitherto unrepresented in the collections. This new acquisition, which was presented by Mr J. Godwin King, J.P., and formed the subject of an article in the *Gentleman's Magazine* for February 1906, consists of the account-book kept by the captain of a Liverpool schooner, the 'Mongovo (*al.* Mong of) George', whilst engaged in the Slave Trade during the years 1785-7, and sets forth in plain unvarnished language the various transactions of a business man who was untroubled by any sentimentality or by any scruples as to the

lawfulness of his particular form of commerce. The entries in the ledger give details of the various purchases of slaves on the West Coast of Africa (beginning in the region of Cape Lopez) during the period June 1785–January 1786, and (reversing the volume) the subsequent sales conducted in America between October 1786 and April 1787. The purchase of the slaves was conducted by means of barter with African chiefs or dealers, and the list of articles comprising the captain's stock-in-trade available for this purpose appears in the manuscript. Included also is a copy of the instructions left with a mercantile house in New Orleans, authorizing the firm to collect the moneys still due to the slaver in America and to remit them to W^m Denison, junior, a Liverpool merchant, who presumably financed the slaver's venture. The following are typical examples of expenses incurred for the purchase of slaves:

'Advanced Copper Brass 1 fathom blue Cloth & 1 Jug Brandy.—Dressed 2 of the Kings Women.'

'Dashed [i.e. gave as a gratuity] the Duke of Cumberland [?a native dealer] 2½ f^m [?fathom] Chints 1 blue 1 fine shirt 1 Silk Waistcoat 1 Case of Brandy One fine print of the Fair Quaker in Gilt frame, & the King 1 Jug Brandy.'

'Dressed King Cole 2 f^m 1 red.'

[Sept. 2nd]. 'Bought of King Cole One Woman. No. 31. 2 Baft 2 sh^t Chints 1 Chilloe 1 Bejutap^t 1 Tap^l 1 Cushtae 1 Ninan^e 1 Phoet^e 1 Romall 2 blue 2 Guns 4 Powder 1 B^{dy} 1 Ax 2 Cutlasses 1 shot 3 Mugs 1 P. Basin.'

[Nov. 14th]. 'Bought of Jack Sprat a boy 4/4. N^o 97.'

An entry dated 6 October 1786 discloses the prices fetched by the slaves when sold in America: 'Messrs. Bidon & Sauvé Bought fourty and eight Slaves viz. twelve Men fifteen Boys fourteen Women & seven Girls @ 155 [i.e. Paper Dollars] each.'

Before leaving this depressing subject an instructive glance may be taken at another acquisition made in recent years by the Department of Manuscripts. Additional MS. 43507, presented by Mr H. C. Price, consists of a selection from the papers of the last Duke of Cleveland, and contains the balance sheets for the years 1756 and 1825–35 of Lowther's Plantation in Barbados, which belonged during the latter period to the Duke of Cleveland and Lord William

Powlett. An indication of the manner in which the slaves were regarded by their owners can be ascertained by a perusal of the accounts for the year 1833; whence it appears that, whilst money (amounting to an average of just over two pounds sterling per negro) was allocated for providing the slaves with food, &c., medical attention, 'Pork at the Festivals', and 'Music at their Harvest Home', as well as 'for instructing the young Negroes in reading', yet the balance sheet could still contain a section drawn up as follows:

INCREASE			
	<i>Negroes</i>	<i>Horses</i>	<i>Cattle</i>
On Lowthers Plantation 1st January 1833	222	5	105
Born this year	10	.	2
Purchased	.	3	2
	232	8	109

NATURAL INCREASE IN VALUE OF LIVE STOCK

6 Negroes @ £50 each 10 born & 4 died . . .	£300.
Deduct Decrease of 3 Cattle @ £10 each 5 died & 2 born	£30.
& 2 Horses died, @ £30 each	£60.
	£90.
	£210.

H. R. ALDRIDGE.

80. TRISTAN DA CUNHA RECORDS.

IN *The Times* of 25 March there was published an account of a visit to the island of Tristan da Cunha to deliver stores for the 172 inhabitants. A letter from the late Mr Douglas M. Gane, who for many years had administered the Tristan da Cunha Fund, announcing the acquisition by the Museum of what may be called the fundamental records of the tiny colony, appeared in the same number. The documents in question, now Add. MS. 43846, were presented by Mr Gane himself and by Mr E. F. Gates of New London, Connecticut, to whose indefatigable efforts the recovery of

these records was in the first instance due. With the family Bible of Governor William Glass acquired from Mrs A. Glass Lake, his grand-daughter, now Add. MS. 43729 (*B.M.Q.*, Vol. IX, 1934, p. 16), they serve to illustrate the early history and growth of the island community.

The island group was first annexed on 14 August 1816, in consequence of its use as a raiding base by United States cruisers during the American War of 1812-15. In November 1816 a garrison was sent from the Cape under Captain Cloete with Lieutenant Aitchison as one of the officers. The garrison was removed in February 1817, a few artillerymen remaining under Lieutenant Aitchison. These were taken off later in November 1817, but three men were given permission to remain on the island, William Glass, a corporal in the Royal Artillery, with a wife and two children, Samuel Burnel, and John Nankivel.

The documents, which relate to the early days of the settlement, are eight in number, six presented by Mr Gates, two by Mr Gane. The first is Lieutenant Aitchison's permission to W. Glass to remain on Tristan da Cunha. Another is the certificate, signed by the same, of the purchase by the three men at the sale of the effects of Thomas Curry, who was found living alone on the island when the troops arrived, of a Robinson Crusoe-like assortment of implements. A third is the agreement of absolute equality between the three men which was the first constitution of the island community. All these have the same date, 7 November 1817.

By 10 December 1821 the men on the island had increased to eleven in number and a revised constitution was drawn up, confirming equality among them, but reserving the land and stock to William Glass and John Nankivel. A contemporary copy of this is included in the gift. Among other documents is the original statement signed by the commander, officers, and many of the passengers and crew of the *Blenden Hall*, wrecked on Inaccessible Island on 23 July 1821, inviting public recognition of the extraordinary services of the islanders in rescuing them under great difficulties.

There is also included a card with the autograph of the artist

Augustus Earle, who was accidentally left upon the island for nearly a year in 1824, and made an interesting drawing of Governor Glass and his residence, a reproduction of which is among these papers.

The documents are fully described and printed by Mr Gane in *United Empire*, XXIV (1933), pp. 589, 651. R. FLOWER.

81. COMTIST DOCUMENTS.

THE spirit of Positivism and the ideas of its founder, Auguste Comte, have fallen for the time being under a cloud. To an age which has grown sceptical of reason and longs for supernatural sanctions the Church of Humanity with its smokeless altars can make but slight appeal. There is, therefore, a certain pathos attached to the recent gift of Miss Emily Geddes, comprising the original Register of Sacraments of the Positivist group in London (now Add. MS. 43844), and a number of letters (now Add. MSS. 43842, 43843) penned by the Master himself in his so characteristic minute hand, and addressed, with the single exception of a letter to the French physicist Arago (1840), to English sympathizers and disciples. First in order of date come John Austin, the jurist, and his wife (two letters, 1844), followed by Grote the historian (also two letters, chiefly on financial matters, 1844, 1848). But the bulk of the correspondence is composed of two series, of which the recipients are Richard Congreve, founder of the London church (sixteen letters, 1852-7), and John Fisher, a young Manchester doctor (twenty-seven letters, 1855-7). Both series were published in 1889 by the Church of Humanity in London.

We have in this correspondence an excellent cross-section of the views and activities of Comte in the last years of his life. Especially in the letters to the youthful Fisher he declares himself with great candour, not sparing either his correspondent or his other English followers. The very first letter strikes a warning note: 'En faisant à M. Audiffrent', he writes on 19 Charlemagne 67 (6 July 1855), 'l'éloge que méritent votre esprit et votre cœur, j'ai du naturellement penser du peu d'usage que vous avez fait, pendant l'heureux trimestre de votre séjour à Paris, de la faculté que je vous avais cordiale-

ment offerte pour des entrevues personnelles'. Elsewhere he complains of English reserve: 'ce défaut d'élan ou cet excès de réserve que la plupart des anglais offrent habituellement aux autres occidentaux', and of the Protestant temperament in general: 'une nature incurablement *protestante*, déjà gâtée par l'insubordination et la vanité'. Of Ruskin he has small hopes: 'Je n'espère pas que cet estimable écrivain puisse jamais adhérer au positivisme', still he may 'quand il connaîtra notre doctrine, témoigner le regret de ne l'avoir rencontrée que quand ses habitudes étaient trop formées pour devenir assez modifiables'. But after more than a year of monthly exchange Comte begins to perceive in his disciple's letters 'la brièveté croissante, et, je dois franchement ajouter, leur insignifiance graduelle'. The last letter, 31 May 1857, releases Fisher from all obligation to write regularly, a release which the death of Comte three months later would in any case have effected.

H. J. M. MILNE.

82. FURTHER STURGE CORRESPONDENCE.

A RECENT acquisition by the Department of Manuscripts forms a welcome supplement to the correspondence of Alderman Joseph Sturge, the Birmingham Quaker and philanthropist, with Cobden and Bright (Add. MSS. 43722, 43723) which was presented by his son in April 1934. The new gift, a collection of thirty-three letters (now Add. MS. 43845), for which the Museum is indebted to Mr W. A. Albright, illustrating many aspects of Sturge's political and social activities, introduces us to a wider circle of his friends and fellow workers. Letters of Lord Brougham and Edward Miall show him as the enemy of the Corn Laws; one of Father Mathew reminds us of the temperance advocate; two of T. F. Buxton and an early one of John Bright relate to his opposition to the slave trade; while a typed copy of a letter of Whittier, the original of which has been deposited at the Friends' House, London, bears witness to his interest in kindred questions in America, and is a souvenir of his friendship with that poet, who dedicated to him some of his verses. Other correspondents represented include Robert Stephenson, the engineer, Kossuth, the Hungarian revolutionary, Feargus O'Connor, Daniel O'Connell, W. Smith O'Brien, Glad-

stone, Peel, Shaftesbury, and others. The most interesting letters, however, depict the Quaker's unshakeable antagonism to war, even in face of the desertion of his friends. Unfortunately the times were not propitious for the success of the Peace Society of which Sturge later became president, and the tone of his correspondents is eloquent of the discouragement he was to receive, during the later years of his life, in a cause which he had so much at heart. 'The principle of the Peace Society', writes a despondent Bright in 1857, 'is totally repudiated as impracticable by almost everybody, and especially by those who profess to take their religion from the Gospel upon which the Peace Society builds its theory—and the Peace Conference party is helpless because it is supposed to be identified with the Peace Society. All arguments of humanity, or of finance, or of common justice, are rejected because they are supposed to be connected with a Christian principle which almost all Christians agree to reject. Now this is very sad, but it is true. I dislike working at an impossible cause, or by an impossible method, and the reflection I can give to the subject leads me to the conclusion that at present *nothing, absolutely nothing* can be done in the direction in which we want our Countrymen to travel. . . . I am well nigh sick at heart, and I am only saved from a feeling of misery, because I am gradually growing callous about crimes and follies which I cannot prevent'. Less than two years later, Livingstone, writing in the same strain from Tette on the Zambesi River, points out the impracticability of the Quaker non-resistance principles among African tribes: 'I love peace', he writes, 'as much as any mortal man. In fact I go quite beyond you for I love it so much I would fight for it. You who [live] in a land abounding in police and soldiers ready to catch every ruffian who would dare to disturb your pretty dwelling may think this language too strong, but your principles to be good must abide the test of stretching. Fancy yourself here. A man whom I cured of fever at Quilimane when on my way to England in 1856 no sooner heard of Luis (*sic*) Napoleon's emigration scheme than he purchased a quantity of gunpowder, armed his slaves and made a foray into the Licunga country, and brought back some hundreds of captives. Had you been one of the Licunga you would have been knocked on the head

as too old, and your wife and children would have lost that liberty for which our fathers fought and bled. . . .

'I am widely known as a man of peace. I could quote this were I disposed to accept evidence all on one side, but I know the other side of the question too, and I can never cease wondering why the Friends who sincerely believe in the power of peace principles don't test them by going forth to the heathen as missionaries of the cross. I for one would heartily welcome them from the belief that their conduct would have a good influence though it would never secure their safety.'

B. SCHOFIELD.

83. PAINTINGS FROM THE EUMORFOPOULOS COLLECTION. I. THE THREE BIRTHS OF YÜAN-TSĒ.

THE Eumorfopoulos collection contains six or seven paintings which may be ascribed with considerable confidence to the Sung period. This represents a welcome strengthening of the Museum collection, particularly as most of them are in styles hitherto unrepresented in it. The album of the Viceroy Tuan Fang includes three small paintings of the period which antedate any album picture in the Museum. Among them is the famous 'Bird on a Bough'. There has not hitherto been any representation of the great Sung ink landscape school, so that the well-known 'Boating by Moonlight' attributed to Ma Yüan is a particularly important addition to the collection. Less well known than these, though it was reproduced in Mr Arthur Waley's *Introduction to Chinese Painting* (Pls. XXXVII *a* and XXXVIII) is the scroll painting called 'The Three Births of Yüan-tsĕ'. It is 3 feet 3 inches long and $9\frac{3}{4}$ inches in width and is painted in ink and light colours on a finely woven silk which is now a rather deep reddish brown. It is considerably repaired and a strip along the lower edge has been renewed. The painting is attributed to Liu Sung-nien, who worked about 1170 to 1230 under the Southern Sung dynasty. The evidence for the attribution and the inscriptions will be discussed later. Two details are illustrated in Pl. XXXVI.

The subject of the picture is famous. As given in an inscription attached to the scroll, immediately following the painting

itself, the story is as follows, as translated in the Eumorfopoulos catalogue:¹

'Priest Yüan-tsē lived in Hui-lin temple of the Eastern capital, and was on intimate terms of friendship with Li Yüan, whose father was once the Governor of that capital and murdered by a rebel usurper of the imperial throne, An Lu-shan. [d. 757.] In consequence of his father's lamentable death at the hands of the despicable villain, Li Yüan firmly refused to serve the Government, and whiled away his time with his priest friend, rambling among the adjacent mountains.

'One day they decided to make a prolonged excursion into I-mei Mountain in the province of Ssü-ch'uan.

'Upon the selection of various routes leading to the mountain, the two would-be travellers fell out, Yüan-tsē proposing to reach it by way of Ch'ang-an (present site of Ch'ang-an Hsien) in the county of Shu; while Li Yüan preferred to go up the stream of the river Yang-tzū from Ching-chou.

'Finally Yüan-tsē gave in to Li Yüan, and joined him in the famous river trip from Ching-chou to Nan-pu, where they chanced to see a beautifully clad woman walking along the river bank, carrying a water-vessel on her head.

'Thereupon Yüan-tsē suddenly exclaimed, to the utter bewilderment of his companion, "I am thoroughly disgusted to witness such an abject sight". The latter, quite nonplussed at his friend's demeanour, asked him what had prompted him to talk in such a strange manner. On being thus pressed for explanation, Yüan-tsē replied: "That woman you see yonder has been pregnant for the last three years, but she cannot give birth to a child until it is endowed with a soul, and that soul is no other than myself. Mark my word, my trustful friend, and come hither three days after my re-birth. If I smile at you, then you will know it is I, myself. And again let me tell you that we are destined to meet each other at K'ang-Chou in thirteen years' time."

'When this extraordinary conversation came to an end, they went

¹ The George Eumorfopoulos Collection: Catalogue of the Chinese, Corean, and Siamese paintings. By Laurence Binyon. (Ernest Benn, 1928), pp. 12-13.

to an inn in the neighbourhood and took baths. Soon afterwards Priest Yüan-tsē expired on the spot.

'True to his remarkable utterances, the woman did indeed give birth to a child, who in looking at Li Yüan smiled sweetly at him. This curious incident was succeeded by another at the close of the thirteenth year, when Li Yüan encountered one day on a country highway leading to Ching-chou a boy, apparently thirteen years old, seated on the back of an ox, driving slowly towards the city. The sight of the boy vividly recalled within the mind of Li Yüan his deceased friend's parting words. So he bluntly asked the boy: "How are you keeping yourself, my dear Yüan-tsē?" On being thus accosted the boy halted, gave a knowing glance at him, made a sign of mutual recognition with his fingers, rode on and soon was lost sight of.

'Li Yüan, too, hardly believing his own eyes at the remarkable exactitude of his lost friend's prediction, left for the opposite direction.'

This is the account of two incarnations of which the second only is illustrated in the Eumorfopoulos painting. Mr Waley has pointed out that no description of a third incarnation survives, but that it must have concerned a previous existence of Yüan-tsē and Li Yüan, in which, in order to account for their later intimacy, they must have been brothers.

The subject of the third incarnation is one that would naturally attract a Chinese painter. The meeting of Li Yüan with the thirteen-year-old boy and their mutual recognition is a scene for a Taoist. To feel the community of all life, to recognize it intuitively in a single penetrating glance is the aim of all mystics. In many Sung landscape paintings we see some such momentary vision as this set before us. Here we have rather an object lesson of the way in which such an experience is to be approached. The spacing of the figures, with a wide stretch of country between them, is admirable. On account of the scale the entire painting cannot be reproduced here. From a distance Li Yüan raises his arms in glad recognition of his friend and remembrance of his last words (Pl. XXXVI below). His pose and expression suggest the attitude of a man who is content to accept the



XXXVI. DETAILS FROM A SUNG PAINTING (EUMORFOPOULOS COLLECTION) OF THE THREE BIRTHS OF YÜAN-TSĒ



XXXVII. JAZRAFIL: A DEMON. EGYPT, ABOUT A.D. 1200

apprehension of a truth without needing to clasp it to him. But the more important figure is that of the boy on the ox (Pl. XXXVI above). It is given weight by the trunks of two great pine trees behind. The inscrutable smile of the boy answering the eager greeting of the man conveys something of the Sung feeling of persistence through disillusionment. The whole scene is intensely felt.

The attribution to Liu Sung-nien is contained in an inscription attached to the painting in the hand of Wu P'ao-an, an official and painter of the Ming dynasty, who says that Chao Mēng-fu (whose seal occurs at the beginning of the roll) owned the painting and attributed it to Liu. It is also supported by another Ming inscription by Wang Shih-mou, who adds 'It is noteworthy that although Sung-nien was a painter of the Imperial Academy he imitated the style of Yen Li-pēn. That is why Chao Mēng-fu' (who disliked Sung academy painting and went back to T'ang for his models) 'owned it.' It afterwards entered the collection of the emperor Ch'ien Lung, whose seals and librarian's note it bears, under the date 1744. Although it does not occur in the published catalogues of Ch'ien Lung's collection there is no reason to doubt that it was his, for it was obtained by Messrs. Yamanaka from Prince Shun, father of the last Ch'ing Emperor Hsüan T'ung.

Mr Waley has further (op. cit., p. 207) found a reference in a book of 1620 by Chang Ch'ou: 'The roll of the Three Incarnations of Yüan-tsē was jointly produced by Chao Po-chü, who painted the former incarnation; while Liu Sung-nien painted the recognition scene. . . . Both have inscriptions by Wang Shih-mou.' Another record by the fifteenth-century calligrapher Wu K'uan says: 'The picture of the Three Incarnations was attributed to Liu Sung-nien by Chao Mēng-fu: at the end of the roll are twenty inscriptions by well-known priests.' Twenty poems by priests of the Yüan period are inscribed on the Eumorfopoulos roll.

The effect of these inscriptions is that the roll may confidently be received as having belonged to Ch'ien Lung, that he accepted the attribution to Liu Sung-nien, and that this attribution is almost certainly as old as the fifteenth century. But in the last resort, of course, the only criterion for judging the age of the roll is the quality

of the painting itself. There seems no reason for thinking it later than Sung, so far as it is possible to judge of it in its present condition. But it seems rather closer to the style of Li T'ang (c. 1100-30), who is also recorded to have painted a scroll of the subject, than to what we can divine Liu Sung-nien's to have been. B. GRAY.

84. ISLAMIC CHARM FROM FOSTAT.

MR LEIGH ASHTON has lately presented to the Department of Oriental Antiquities a painting on paper from Fostat that is one of the most interesting of the Islamic finds made there. It is not of such early date as some of the fragments of miniatures from Egypt amongst the papyrus collection of the Archduke Rainer at Vienna, which are placed by Karabacek and Grohmann in the ninth or tenth centuries. But of these all but one are textual illustrations, probably by the same hand as the script: only one, lately published by Dr. Grohmann, is a real miniature that once probably filled the whole of a frontispiece to a manuscript, but it is a mere fragment (cf. Arnold and Grohmann, *The Islamic Book*, Pl. 4 b). Of recent years there have been finds of a number of rough ink sketches. The present painting is very different. Though considerably damaged it can still be called a full page, no essential part of the drawing or script being lost. It may be justly described as the first full-page miniature to have been found in the soil of Egypt.

The page (Pl. XXXVII) measures $10\frac{1}{2}$ inches by $7\frac{1}{2}$ inches and the painting is executed in colour within double ruled margins, with a panel reserved for an inscription at the top. This reads 'Jazrafil who rides upon an elephant', and, though this particular name does not seem to be found elsewhere, he is easily recognizable as one of the countless demons which Islam took over from the older popular religions of the lands it conquered. He is represented with blue features, red hair and beard, horned, and with a lion's tail. In his right hand he holds a drawn sword which passes across his body. The left hand is raised but it is not clear whether it is empty or not. His legs, in red trousers, hang down the flanks of the elephant almost to the ground. The elephant is represented with a blue body.

The paper has almost fallen apart into sixteen portions at the points



XXXVIII. CHINESE ANTIQUITIES



XXXIX. CHINESE ANTIQUITIES

where it has been folded four times. The damage is not recent: there are traces of blue stitching at more than one of the folds. It is thus clear that the drawing was used as an amulet. The reverse is entirely blank, but there seems little doubt that it originally formed part of a manuscript. In any case it is very close in style and arrangement on the page to a class of illustration, apparently common to Mesopotamia, Syria, and Egypt, made for books on astrology. One such volume is in the Bibliothèque Nationale (Arabe 2583). Illustrations from it have been reproduced in *Les Enluminures des Manuscrits Orientaux* (Pl. XX) by M. Blochet, who dates them about 1240. Even if one thinks them rather later than this, the present example is so much more primitive as to warrant a date for it of about 1200. Dr. Grohmann sees in the early fragments at Vienna a continuation, for the most part, of the local traditions of Egypt, Hellenistic and Coptic, while some of them show more eastern influence from Persia and Central Asia. He has no doubt that they were executed in Egypt and that painting flourished there as much as at Baghdad or in Persia. This view is so reasonable that it seems unnecessary to look for an origin outside Egypt for the present leaf. B. GRAY.

85. CHINESE ANTIQUITIES.

A CONSIGNMENT of objects acquired in December 1934 forms a welcome addition to our early Chinese collections, including as it does three bronzes (Pl. XXXVIII) of good quality, (1) a slender beaker (*ku*) with hieratic ornament in relief against a ground of finely engraved key fret, (2) a helmet-shaped libation cup (*chio*) on three slender legs and similarly decorated—both of these came from the Changtehfu district and are typical Chou dynasty (1122–249 B.C.) specimens with a fine grey patina—and (3) an elegant hand-bell from the Showchow district engraved with refined ornament in late Chou style, the two bands of decoration on the stem having been once inlaid with turquoises. Other metal specimens are two admirable bronze mirrors of the Han period (Pl. XXXIX).

There are besides some interesting funeral objects in jade and glass, the former including a ceremonial disc (*pi*) with grain pattern in relief, a scabbard-fitting finely engraved with scrolls (Pl. XXXIX 2),

and a pendant (Pl. XXXIX 3) in the shape of a fish with the tail trimmed to form a sort of chisel. This pendant was one of a series of similar objects which combined use with ornament. They included ear-picks and other implements of the toilet.

There are several glass objects and among them a *pi* (Pl. XXXIX 4) and a scabbard-fitting, both with grain patterns, a cicada-shaped object for insertion in the mouth of a corpse, and two hour-glass-shaped ear-plugs in blue glass. All these, made in the less costly material, glass, were evidently inexpensive substitutes for jade, specially designed for funeral purposes.

Finally there are some fragments of carved bones in the Shang-Yin style (1401-1122 B.C.) which recall the well-known engraved types of pottery, ivory, and bone found at Anyang in Honan.

Height of *ku* (Pl. XXXVIII), 12.3 inches.

Diameter of mirror (Pl. XXXIX), 5.4 inches.

R. L. HOBSON.

86. A GREEK LAMP-STAND.

THE tall bronze candelabra of Etruria and their successors the lamp-stands of Pompeii and Herculaneum are familiar to all, but there is a notable lack of similar objects from Greece. Friederichs, collecting the material in 1875, knew of but three Greek candelabra, and these only from hearsay; and if a longer list could be compiled to-day, it would still not be a lengthy one, and most of the additions would be mere fragments brought to light in the course of excavations. The possibilities of survival are obviously less in Greece than in Etruria with its richly equipped chamber-tombs, or in the buried cities of Campania. It would seem, moreover, that these handsome objects played a less conspicuous part in Greek everyday life than in Italy; Priene yielded not a single candelabrum in bronze, only iron ones of commonplace form, and the German excavators comment on the contrast with Pompeii—a contrast which is all the more striking when we recall that there was at Priene no lack of other furniture in worked bronze.

The graceful stand which is illustrated for the first time on Pl. XL is therefore somewhat of an archaeological rarity. It comes from Tomb 73 at Curium in Cyprus and was excavated in 1895 under the

bequest of Miss E. T. Turner. The tomb, one of the largest and richest of the site, consisted of three chambers and was in use for a period of nearly two hundred years, from the end of the sixth to late in the fourth century B.C. The stand belongs to the earliest interment and was found in pieces lying close together; it was observed at the time that some at least of the fragments belonged to one and the same candelabrum, but in the sequel they seem to have been separated; shaft, base, and lamp-rest were put away, the statuette and the Ionic capital published separately as figs. 83 and 87 of the Museum publication *Excavations in Cyprus* and as nos. 193 and 247 of the *Catalogue of Bronzes*. Recently the plain parts have been rescued from oblivion, the decorated fragments dismounted, and the complete stand reassembled, without any restoration.

The total height is 3 feet 8½ inches (= 1.26 metres). The base of three lion's feet is unusually simple; more often the spaces between the feet are filled with an ivy-leaf (as in a fragmentary example from tomb 83 at Curium, illustrated in *Excavations*, fig. 89). The shaft is octagonal with a grooved swelling near the top, which may be a reminiscence of the lotus-bands on 'Phoenician' candelabra, three examples of which occurred in the same tomb 73 (*Excavations*, fig. 88). The shaft ends above in an abacus over which is an Ionic capital with curved cushion; this has an Asiatic look, but there is a close parallel from classical Greece, the fifth-century Ionic capitals of Phigalia. The capital is cast hollow and the cavity sealed by the platform on which stands the little figure of an Ionian lady, wearing turned-up shoes, long linen robe, and bordered cloak; her long hair is looped up over a broad ribbon; her right hand holds up a fruit, the left lifts the skirt. This is a familiar Ionian type which came to Cyprus, probably from Samos, in the closing decades of the sixth century, a time when Cyprus, united with Ionia in the Persian Empire, came nearer to achieving success in the plastic arts than at any other period of antiquity. Above the lady's head rises a moulded stalk crowned by a separate disk with a slightly concave upper surface, on which the lamp rested.

The type is Ionian, going back ultimately to Mesopotamian

models; but the simplified foot, the Oriental form of the capital, and a certain flatness and rawness in the moulding of the statuette suggest that this example is the work of a Cypriote. A similar stand, but of inferior style and lacking the top disk, was found by Cesnola, also at Curium (*Cyprus*, p. 335; *Album*, III, pl. lxxvii, 3);¹ and the neighbouring island of Rhodes has yielded fragmentary examples (*Lindos*, 668, 674, and perhaps 681). In Cyprus the type had but a short vogue; the Ionic revolt of 498 B.C. was disastrous for the island's sculptural ambitions, cutting off the source of inspiration; and it was probably then that Cyprus omitted the statuette and produced the simplified type of *Cesnola Album*, l.c. no. 1 = Richter, *New York Bronzes*, 1285. A statuette from the Acropolis of Athens shows the persistence of the type in Greece proper during the fifth century (De Ridder, *Bronzes de l'Acropole*, 785). It is unnecessary to recall the numerous Etruscan examples, adapted by the addition of prongs to meet the Etruscan preference for candles instead of lamps. The curious lacuna in the history of lamps which appears to exist in Mediterranean lands during the early Iron Age has been more than once the subject of comment; well known to the Minoans, the lamp is not mentioned by Homer and does not figure in archaeological finds in Greece before the seventh century B.C., while it is very rare in Italy until the fourth century.

It remains to refer to the opinion of some writers that these stands from Cyprus are 'kottabos-stands'. We do not know what a kottabos-stand looked like about 500 B.C., so proof or disproof is impossible; but in the fifth century, a few decades later, the kottabos-stand is invariably a bigger object, the height of a grown man, and there is an inverted saucer half-way up the stem which seems to be an essential element.

F. N. PRYCE.

87. A PORTRAIT OF ALEXANDER THE GREAT.

ALEXANDER, having conquered India and defeated the elephants of King Porus, was entitled to the elephants' spoils;

¹ This lamp-stand, Miss G. M. A. Richter kindly informs the writer, is not now in the Cesnola collection at New York. It is common knowledge that Cesnola disposed of odd pieces from his collection at various times.



XL. GREEK LAMP-STAND



a



b



1

2

3

c

XLI. *a, b.* PORTRAIT OF ALEXANDER THE GREAT
c. GOLD COINS FROM THE LAWRENCE COLLECTION

he is portrayed wearing them on coins of Ptolemy Soter and Seleucus, and again on the little bronze (Pl. XLI *a, b*) which has been presented by Dr C. Davies Sherborn to the Department of Greek and Roman Antiquities. The clean-shaven, strong-chinned man is clearly Alexander; the elephant-skin is drawn over his head; the upturned trunk suggests a war-elephant trumpeting in the charge, and it has furthermore an allusion to the royal *uræus* of Egypt, which Alexander claimed as adopted son of Amon. The elephant is of the African variety, said to have been first tamed by Ptolemy Philadelphus.

Under the chin is a scroll; the fragment probably formed part of the handle of a lamp, of late Ptolemaic or early Roman date; the end of the trunk is perforated for a chain. A replica, not so well preserved, is illustrated in *Sieglin Expedition*, II. I A, pl. XXIX, no. 3; and the sister type, with a female head variously identified as Alexandria and as Africa, is more common (see Perdrizet, *Bronzes de la Collection Fouquet*, no. 64). The Department of Egyptian and Assyrian Antiquities possesses a bronze statuette (no. 38442) which seems to be the only monument on which the elephant's skin is applied not to Alexander but to a Ptolemy (Philadelphus, perhaps in recognition of his elephant-taming exploits; see Edgar, *JHS.* xxvi, 280; Perdrizet, *l.c.*).

F. N. PRYCE.

88. ENGLISH GOLD COINS.

THE Department of Coins and Medals has acquired nine rare and fine English gold coins from the Lawrence collection. The most important of these is a specimen of the very rare heavy noble of 1346 which marks an interesting stage in Edward III's experiments towards the final establishment of a gold coinage in England (Pl. XLI *c, 1*). This issue is also represented by two varieties of the quarter noble. Of Edward III's noble as finally adopted (Pl. XLI *c, 2*) there are four specimens of unusual beauty all showing slight variations in type or legend hitherto unknown. A fine unite or 20s. piece (Pl. XLI *c, 3*) of Charles I is of technical interest as it is struck from punches known to have been also used at Aberystwyth.

J. ALLAN.

89. SHELL AND TURTLE-SHELL CORONET FROM THE MARQUESAS ISLANDS.

THE Trustees of the Christy Fund have presented to the Museum a peculiar type of head-dress resembling a coronet, from the Marquesas Islands of Eastern Polynesia. It consists of a number of thin plaques of conch or triton-shell and of turtle-shell, arranged alternately, and attached by means of coconut-fibre threads to a 'woven' band of the same material. The shell plaques are left plain, but those of turtle-shell are ornamented with figures carved in low relief in the conventional style typical of Marquesan art. The main design consists in each case of a central full-face figure flanked by two smaller inward-facing figures in profile. Originally there should probably have been three rows of pearl-shell discs with turtle-shell rosettes attached, as an additional ornament, to the surface of the sinnet band.

These head-dresses, called *paekaha*, were formerly worn on festive occasions by both sexes. Their manufacture seems to have been limited to the southern islands of the group, and possibly originated in Fatu Hiva. They are not mentioned by either of the first two visitors to the Marquesas, viz. Mendaña in 1595 and Captain Cook in 1774; the latter did not, however, call at Fatu Hiva, and neither of them stayed at the islands long enough to get more than a superficial view of their culture. Curiously enough the coronets were worn, at any rate in historic times (i.e. since the latter part of the eighteenth century), with the sinnet band uppermost, as shown in Pl. XLII, the shell plaques thus forming a kind of eye-shade. A drawing of 1881 shows a dancer of Hiva-oa wearing one in this position, and it is surmounted by a plume-like 'beard'.¹ The carved figures thus appear in the inverted position, and this lends support to the suggestion that these head-dresses may originally have been worn the other way up.

Good early specimens made in the genuine way, and of the proper materials, are now very difficult to obtain, and there was no complete specimen in the British Museum before. In the modern degenerate version of this head-dress the turtle-shell has been replaced by cellu-

¹ A. Marin, 'Au Loin. Souvenirs . . . des Îles Marquises'. Paris, 1891, p. 232.



XLII. HEAD-DRESS FROM THE MARQUESAS ISLANDS

loid or vulcanized rubber, and the pearl-shell discs by porcelain buttons. Such is the effect of 'culture contact'.

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H. J. BRAUNHOLTZ.

90. FILM OF THE WORORA TRIBE, N.W. AUSTRALIA.

A FILM of the Worora (or Wurara) tribe, who inhabit the Kun-
munya Government Reserve, in the Kimberley District of
North Western Australia, has been presented to the Museum by
Mr H. R. Balfour. It was taken by the donor in 1933, and is accom-
panied by a descriptive text, written by the Rev J. R. B. Love,
M.A., M.C., D.C.M., who is Superintendent of the Reserve, and
has an expert knowledge of the Worora and their language. The
subjects illustrated in the film include the manufacture of stone
axes and spear-heads by percussion, pressure-flaking, and grinding,
the spinning of human hair, the use of the fire-drill, and various
ceremonies and dances, among which is an emu 'corroboree'.

The material culture of the Worora has as yet been little affected
by contact with civilization; and they are one of the few remaining
peoples among whom stone-age crafts can still be observed in the
full vigour of life. In so far as this film illustrates the technology
of stone implements it has a definite bearing on specimens in the
Museum, and it may be hoped that the precedent of this gift will be
followed by others of a similar character.

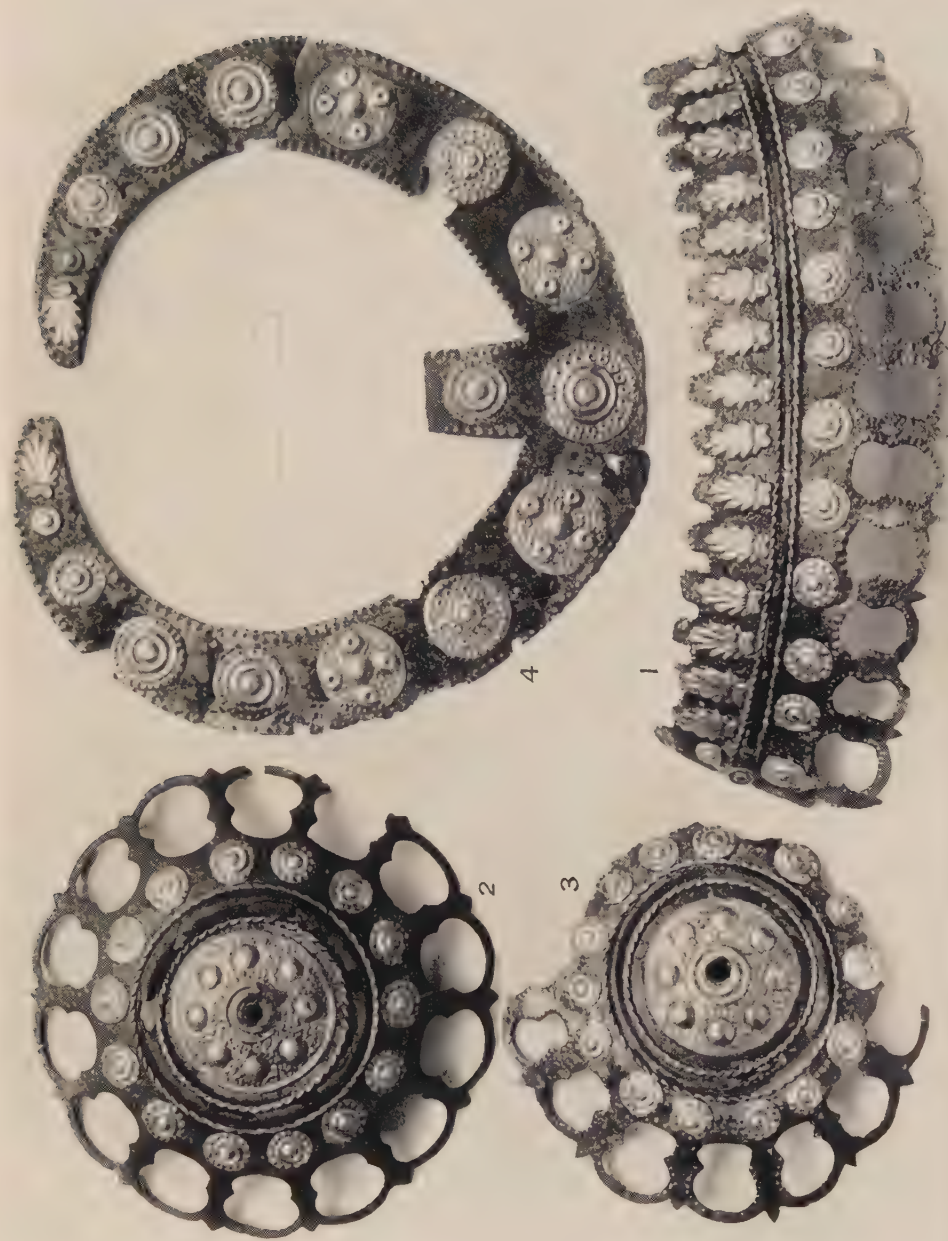
The Worora tribe numbers only about 300 persons, and, although
they are under Government protection, one cannot feel certain how
long they or their culture are destined to survive the effects of alien
influences. A photographic record of their life is therefore an his-
torical document the importance of which is likely to increase with
the passage of time.

The film is a duplicate of the original in the possession of the donor.
It is of the 16 mm. Ciné-Kodak 'safety' type, and runs to about 350
feet in length. It has not been edited, or provided with captions.

H. J. BRAUNHOLTZ.

91. ETRUSCO-CELTIC BRONZES.

FOUR specimens of embossed and openwork ornament apparently found together near Bergamo in Lombardy have been acquired through Prof. Jacobsthal, who has furnished a detailed description with references. Though a fourth-century date is fairly certain, it is difficult to find close parallels, and such specimens of the transition from classical to Celtic art are no doubt rare; but the Galatae who alarmed the Etruscans on entering Italy in 390 B.C. evidently appropriated the art of the country they overran. This was clearly the source of the palmettes on the upper zone of the curved bronze border (Pl. XLIII, fig. 1) which has openwork lotus pattern below. The length of this section (originally joined to another by studs) is 11.5 inches, which is a suitable length for one side of a helmet; and friezes do occur in that position (e.g. Randall-MacIver, *Villanovans and Early Etruscans*, pl. 13, figs. 12, 15, from Corneto). The applied cords and silver rosettes are seen again on the two bosses (figs. 2, 3), which also have the same openwork border, and round the central hole eight plain bosses on a stippled ground. The diameter of these is 5.5 inches, and the elevation 1.4 inches; not suitable for shield-bosses, but perhaps used as ornamental breast-plates, like many almost flat disks in the Department of Greek and Roman Antiquities. The fourth piece (fig. 4) is a crescent with ends nearly touching, and the stump of a central limb pointing towards the opening. This seems better adapted to a helmet, but the bronze is now too delicate to bend into the proper shape. A row of raised dots follows all the edges, and there are sixteen silver rosettes of various sizes and patterns attached to the front, with two palmettes on the terminal points, like those on the frieze. Some of the larger rosettes have a zone of embossed rings, others have hemispherical bosses on a stippled ground, as on figs. 2, 3; and bosses and stippling in geometrical patterns are common on Hallstatt and early La Tène metal-work. An early phase of this technique has been well illustrated recently from Klein Glein in Styria (*Praehistorische Zeitschrift*, 1933, pp. 219-82), where men and animals were freely introduced with pounced outlines. These primitive motives disappeared in time, and the emergence of La Tène art is illustrated by



XLIII. ETRUSCO-CELTIC BRONZES



XLIV. ROMAN PORTRAIT-HEAD FROM ESSEX

the present group, the silver bosses of which are as barbaric as the palmettes are classical; and common features show that the four bronzes belong to one group, even if their use is at present obscure.

REGINALD A. SMITH.

92. A ROMAN PORTRAIT-HEAD FROM ESSEX.

THE Department of British and Medieval Antiquities has acquired a small Roman portrait-head of white marble (Pl. XLIV), said to have been found at Blackheath, two miles south of Colchester. It is 17.75 cm. (7 inches) high, and represents a middle-aged man with a bald head and a wrinkled face.

The physiognomic type is that of the early Flavian age (the last third of the first century after Christ), and the subject is not unlike Vespasian (A.D. 69–79). The resemblance is not close enough, however, to justify our describing it as a portrait of that emperor; and the sitter was probably a Roman official, perhaps during the period when Agricola was governor of Britain (A.D. 78–85). The notably Flavian features of our head are the breadth and squatness of the skull, the prominence of the eyebrows, the flatness and width of the nose, the pursing of the lips, and the muscular structure of the long neck. The hair grows low behind, in the manner of the early Caesars; it is bushy over the ears, and there is a small tuft on the otherwise bald crown of the head, over the centre of the forehead. The ears are large, and are placed unusually high. The iris of the eyes is marked with a semicircular incision, and the pupil by a small central depression. This method of indicating the eyeball, regular from the time of Hadrian, is rare in the life-sized portraits of the Flavian age, though common in bronze and terra-cotta and also in hard stone sculpture on a small scale, such as the plasma head of the elder Agrippina (Gems 3946) in the Gold Ornament Room. The small dimensions of the head may explain why the sculptor used a technique unusual in the major sculpture of the period. Roman portraits from Britain are none too plentiful; and this head, though modest in scale and of unpretentious workmanship, is an interesting addition to the monuments which date from the early period of the Roman occupation of this country.

R. P. HINKS.

93. DEMOTIC PAPYRUS OF THE REIGN OF AMASIS II.

A LONG papyrus roll recently acquired with the aid of Sir Herbert Thompson and Professor P. E. Newberry is an important addition to the series of demotic documents in the Museum.

In its present condition, mounted in nine frames, it measures just over twenty feet, and a few fragments of papyrus still remain to be placed after further study of the document. The inside end of the roll is undamaged, but the condition of the papyrus at various places varies considerably, as the roll has been attacked at different times by insects, and more recently has suffered from premature unrolling. The outside edge is badly broken, and the first frame of the present mounting of the document contains consecutive fragments but with considerable lacunae between them. It is uncertain how much of the beginning of the roll is lost.

The demotic writing contained in the papyrus is in the early style of the Saitic or Persian Periods, and presents great difficulties in decipherment. The present document can, however, be accurately dated from the occurrence in many places of a year date 41, together with the mention of a name compounded with that of Ahmose (Amasis). This rules out the possibility of Psamtik I, and the only remaining king whose reign was sufficient to allow for a year 41, namely Artaxerxes, has no certain demotic documents to his credit. Amasis II (569-525 B.C.) is therefore the most likely king to fit the case. This attribution is confirmed by the fact that the bulk of our demotic documents of the Saïte Period are of his reign, although hitherto there has been none known of higher date than year 38.

The contents of the papyrus are daily accounts, apparently unconnected with any temple, but having something to do with building materials, possibly potteries. They consist of a series of entries which seem, so far as can be made out at present, to record the numbers of different types of object assigned to various buildings. Apart from the difficulty of decipherment, there are many technical terms which will require a considerable amount of study before full publication of the documents is possible. What is so far clear, how-

ever, is that the present roll was originally covered on both sides with accounts, in the smaller of two hands which are now to be found on it. This hand has been washed out over the whole length of the recto, but the greater number of the columns of the original writing can still be counted (and a certain number of entries still be read), and seems to amount to at least forty-seven. As the scribe wrote his accounts, he rolled up the used end of the papyrus so that on arriving at the left-hand end (of the recto) he simply turned it over, as we should turn a piece of paper, having the roll on his left and the blank edge of the verso on his right, and began to write again, rolling up the papyrus on the right as he moved towards the left. Of this writing on the verso thirty-seven columns are preserved, and contain entries under every day from Epiphi 20 to Mesore 16 of the 41st year of Amasis, i.e. from 17 November to 13 December 529 B.C. From this point to the end of the verso, the columns have been erased. The second hand, probably very little later, is responsible for one column on the verso and nine on the recto, but these latter are spaced out over half the length of the papyrus. They appear to be summaries based on the preceding accounts, since they contain some nine or ten references to dates, most of them within the period of the extant dates of the first hand. The last date in the second hand seems to deal with a total 'from the first day of Pakhons to the last day of Epiphi (or Mesore)'; the reading is not quite certain.

Some forty documents of the reign of Amasis are known, of which the bulk are in the Louvre. The British Museum possesses only one dated papyrus of this reign and two others that may probably be assigned to it. The total number of demotic papyri from the Saïte and Persian Periods in the Collection is not more than ten. The present document is therefore a most important addition to the series, quite apart from its intrinsic interest as probably the longest demotic accounts papyrus extant and one which is unique in having no connexion with temple administration. The language should be of interest owing to the technical terms and other words employed, not recorded in the dictionaries.

S. R. K. GLANVILLE.

94. ANTIQUITIES FROM UR.

THE short season of excavation at Ur in the first two months of 1934, which marked the end of the present series of operations in the field, was devoted chiefly to a cemetery of the prehistoric age called after Jamdat Nasr, the place where its remains were first observed. This period is probably to be placed in the later half of the fourth millennium before Christ. In the short time available, and in the limited area investigated, the objects found were illustrative of the general culture of the time rather than notable as works of art, and, as such, the more remarkable have been illustrated in Mr Woolley's preliminary report in the *Antiquaries Journal*, Vol. XIV, which is on sale at the Museum. To the share of the Trustees have been allotted many specimens of the stone vases which were most characteristic of the Jamdat Nasr tomb-furniture. Several of the best preserved have the wide flat rims and the square section at the collar which seem to have been developed partly to use the translucent effect of the calcite of which they are made, though different materials are found. Other shapes in calcite are plain tumblers and a shallow elongated bowl adapted for pouring. The most highly finished is a small stone cup with a procession of cattle in low relief round the outside, the heads of the animals straight forward, not turned outwards, as in more elaborate examples, which have generally been assigned to a much later period. There are also several of the plain lead cups inverted over the mouth of pottery jars, which were found to be most numerous in the earlier graves of the cemetery. Not very much of the polychrome pottery which chiefly distinguishes the Jamdat Nasr period was found in these graves, but there is at least one specimen of typical shape having a pattern in plum-red paint applied over the buff ground. From graves of the Royal Cemetery and of the Agade periods, found in penetrating to the lower levels, a little jewellery and some good copper implements have been obtained, a few cylinder-seals in the contemporary styles, and a carnelian bead bleached all over and 'etched' with a pattern in black, a process apparently of Indian origin, which provides further evidence of commercial contact with the early civilization of the Indus valley.

C. J. GADD.

95. OTHER ACQUISITIONS.

BRITISH AND MEDIEVAL ANTIQUITIES

NINE palaeoliths from gravel north of Kennett, Newmarket.
Purchased.

Series of palaeolithic flints of Clacton type, from Jaywick, near Clacton-on-Sea. *Presented by Miss Mary Nicol.*

Two stone scrapers found near Oatlands, Tasmania. *Presented by Miss F. E. Grace-Calvert.*

Beaker pottery and other material from an Early Bronze Age habitation site on Risby Warren, Scunthorpe, Lincs. *Presented by Mr D. N. Riley.*

Late Bronze Age urn from a sand pit at South Harefield, Middlesex. *Presented by Mr L. S. Rose.*

Mortarium and pottery fragments from a Romano-British kiln at Corfe Mullen, Dorset. *Presented by Mr J. B. Calkin.*

Romano-British iron spud-shoe from Runcton Holme, Norfolk. *Presented by Mr Ivan J. Thatcher.*

Gilt radiated brooch about 500 A.D. of Frankish type, but said to have been found in Shropshire. *Presented by Mr John Hunt.*

Silver pendant with the Virgin and Child, 17th century, probably Spanish. *Presented by Mr James Kirkaldy.*

CERAMICS (WESTERN)

A dish of Nantgarw porcelain and another of Swansea porcelain, both marked. *Presented by Mr F. E. Andrews, through the National Art-Collections Fund.*

A New Hall porcelain plate, marked. *Presented by Mrs Donald MacAlister, through the English Ceramic Circle.*

Figure of a girl. Early English porcelain. *Presented by Messrs Stoner and Evans.*

COINS AND MEDALS

Fifty-five Roman denarii of the second and third centuries from the Orpington Find. *Purchased.*

A rare variety of the bronze coinage of Apollodotos, Greek King of N.W. India. *Presented by Mr T. Copeland, C.I.E.*

A specimen in bronze of the medal struck to commemorate the 50th anniversary of the French Protectorate in Tunis (1881-1931). *Presented by Monsieur Peyrouton, Résident Général.*

Forty-one silver, bronze, &c., coins of French Tunisia. *Presented by Monsieur Paul Bédé.*

ETHNOGRAPHY

An ethnographical series from South Africa, chiefly from the Bechuana and Mashona tribes, collected in 1886 to 1892. *Presented by Col. J. J. Levenson.*

Series of carved wooden spoons and other specimens, from the Zulus; collected during the Zulu War by the donor's father, Major-General Sir Reginald Thynne. *Presented by Lady Baddeley.*

A technological series illustrating the manufacture of pottery, and various types of pottery vessels, from the Wabena tribe, Mahenge District; also two women's dancing skirts and a medicine-man's bamboo flute incised with figures, from the Pogoro, Mahenge District, Tanganyika Territory. *Presented by Mr and Mrs A. T. Culwick.*

Large ethnographical series from the Beni Amer and Hadendoa tribes of the Red Sea Province, Anglo-Egyptian Sudan. *Presented by Major P. H. G. Powell-Cotton and Miss Powell-Cotton.*

Large series of stone arrow-heads, awls, &c., from the neighbourhood of Comodoro Rivadavia, Chubut Province, Argentina. *Presented by Mr O. C. Elvins.*

Pottery and metal lamps from Bibiani, Sefwi District, and carved wood and pottery figures and other objects from the Gold Coast, Dahomey, and French Togoland. *Presented by Capt. R. P. Wild.*

Series of pottery bowls and incised potsherds, from Mailu, South-eastern New Guinea. *Presented by the Rev. W. J. V. Saville.*

Series of arrows from the Upper Strickland River, New Guinea. *Presented by Lt.-Col. C. de J. Luxmoore.*

Ancient rock slab engraved with geometric and other symbols, from Yunta Springs, Flinders Ranges, South Australia. *Presented, in exchange for archaeological specimens from Ur, by Mr R. Bedford.*

An ethnographical series, chiefly Kachin, from Burma. (Collected

by the late Sir Bertram S. Carey, K.C.I.E.) *Presented by Lady Carey.*

Ethnographical series, including a carved stone mortar, from New Guinea. *Presented by Mr E. G. L. Whiteaway.*

Type-series of quartz microliths, excavated from a depth of $2\frac{1}{2}$ to $4\frac{1}{2}$ feet in a painted rock-shelter, near Marandellas, Southern Rhodesia. *Presented by Mr K. Radcliffe Robinson.*

Series of quartz microliths from Wana, Southern Province, Northern Nigeria. *Presented by the Rev. I. D. Hepburn.*

Series of wooden objects made and used by the Esa Somali, from British Somaliland. *Presented by Mr A. T. Curle.*

A pottery head and fragments of a funerary figure, from Esimina, about 25 miles south-west of Dunkwa, Gold Coast. *Presented by Capt. R. P. Wild.*

A pair of copper trumpets, blown to avert cholera, from Mysore. *Presented by Lady Bourdillon.*

Two priests' magic staves, magic books, and inscribed bone charm, from the Toba Battak, Sumatra. *Presented by Lieut. A. E. Sutcliff.*

Series illustrating different stages in the manufacture of shell adzes, and potsherds from an ancient kitchen-midden in Barbados. *Presented by Mr E. M. Shilstone.*

A 'Wari' game-board with carved heads, from Sierra Leone, and a six-legged wooden stool from the Bari, Sudan. *Purchased.*

Series of stone arrow-heads and other implements, found near Napinka, South Manitoba, Canada. *Purchased.*

A pottery vase painted with reed and water design, and another with masked figures in relief, proto-Chimu style, about 200 B.C.—A.D. 200, from Peru. *Purchased.*

GREEK AND ROMAN ANTIQUITIES

Series of potsherds from the prehistoric site of Thermi, Lesbos. *Presented by Miss Lamb.*

Two vases, one Etruscan, one Hellenistic, and a Roman lamp, formerly in the collection of George Dennis. *Presented by Mrs Orly.*

Bronze ox-head, from a vase. *Presented by Mr H. Last.*

Black-glazed bowl, Etrusco-Campanian. *Presented by Mr E. D. Clarke.*

Black-glazed lekythos, Campanian. *Presented by Mrs A. M. Massey.*

A series of antiquities obtained from Kertch during the Crimean War: a stone sphinx of archaic style, pottery of various periods, plaster reliefs, and a wooden comb. *Presented by Miss Debenham.*

MANUSCRIPTS

Herbert Spencer's 'Social Statics'; autograph of first draft; Add. MS. 43831. *Presented by the Herbert Spencer Trustees.*

'The Invention of Printing', by V. Scholderer, being the Sandars Lectures 1930-1; Add. MS. 43832. *Presented by the Lecturer in accordance with the terms of the Sandars Readership in Bibliography.*

Coloured plan of the Port of Malta, nineteenth century; Add. MS. 43833. *Presented by Dr R. Flower.*

Transcript of the Register of St Oswald's Chapel or Hospital, The Tything, Worcester, by W. H. Challen; Add. MS. 43835. *Presented by the transcriber.*

Two brass rubbings from the Temple Church, London; Add. MS. 43836. *Presented by Mr Walter J. Kaye.*

Estate papers of the Revesby Castle estate, co. Lincoln, the property of Sir Joseph Banks, 1790-1812; Add. MS. 43837. *Presented by Mr Warren R. Dawson through the Friends of the National Libraries.*

Typescript copy of the House of Lords War Memorial Volume; Add. MS. 43838. *Presented by the Librarian of the House of Lords.*

Case-book of Lord Chief Baron Pollock at *Nisi Prius*, 1850 and 1855-6; Add. MSS. 43839, 43840. *Presented by Lord Hanworth, Master of the Rolls.*

Grant of arms by Ferdinand, King of the Romans, to the brothers Christian, Wolfgang, and Hans Zeller, 1545; Add. Ch. 70830. *Presented by Dr Louis Clarke.*

Regulations for the weavers of the county of Ortenburg in Carinthia, issued by the Count Joachim, 1560; Add. Ch. 70831. *Presented by the same.*

Grant of land, &c., by Henricus, Provost of the College Hospital 'am Pührn', 1730; Add. Ch. 70832. *Presented by the same.*

Grant by Humphrey de Bohun to Farley Priory, thirteenth century; Add. Ch. 70833. *Presented anonymously.*

ORIENTAL ANTIQUITIES

Two stucco heads from the Swat Valley, about first century A.D. *Presented by Col. A. H. Burn, C.I.E., O.B.E.*

Stone head of a Buddha from Lung Mên, about seventh century A.D. *Presented by Mr E. M. B. Ingram, C.M.G., O.B.E.*

Chinese *famille verte* porcelain vase of the K'ang Hsi period (1662-1722). *Bequeathed by Mrs Wollersen.*

Box containing pictures of the 500 Lohan from the temple Pi Yün-ssü, near Peiping. *Presented by Mr H. H. Bristow.*

Persian pottery cup, thirteenth century. *Presented by Mr O. C. Raphael.*

120 playing-cards in a painted book. Rajput, seventeenth century. *Presented by Mr J. C. French.*

ORIENTAL PRINTED BOOKS AND MANUSCRIPTS

Turkish MS.—Ta'rikh i Belghrād, a history of the military events connected with the city of Belgrade recorded in Turkish annals, compiled by Şubhî Muḥammad Efendi. Late eighteenth century. 10¼ inches × 7 inches. *Purchased.*

Arabic MS.—Al-Ta'likah fi manāfi' il-Ḳur'ān, a work on the magical uses of verses of the Kuran, ascribed to al-Būnī. Seventeenth century. 7 inches × 5¼ inches. *Purchased.*

Arabic MS.—Khawāṣṣ al-Ḳur'ān, a work on the magical uses of certain verses of the Kuran, by al-Tamīmī. Eighteenth or early nineteenth century. 6½ inches × 4¼ inches. *Purchased.*

Chinese MS.—a Chinese Imperial proclamation, in Chinese and Manchu, written on coloured silk, in the form of a roll. A.D. 1850. *Presented by Mr G. Dalley.*

Arabic MS.—a letter from the Mullah Muḥammad ibn 'Abd Allāh al-Hāshimī, written for the purpose of exciting a rebellion in the Sudan. *Presented by the Hon. G. W. Phipps Winn.*

PRINTED BOOKS

Caniadau gan W. J. Gruffydd. Gwasg Gregynog. 1932. *Presented by the Misses G. E. and M. S. Davies.*

The History of The Times. 'The Thunderer' in the Making, 1785-1841. Special edition. London, 1935. *Presented by the Proprietors of The Times.*

The Eleventh Volume of the Wren Society, 1934. Being designs by Sir Chr. Wren for Westminster Abbey, the New Dormitory Westminster School, Works at Westminster Palace for the Houses of Parliament, and the House, Library, and Garden of Sir John Cotton, &c. Oxford, 1934. *Presented by the Wren Society.*

Van Gelder Zonen, 1784-1934. Door Dr Jane de Iongh. Haarlem, 1934. *Presented by Messrs Van Gelder Zonen.*

An Indiscretion in the Life of an Heiress. By Thomas Hardy. London, 1934. *Presented by Mrs Thomas Hardy.*

The Roman, Italic, and Black Letter given to the University circa 1672 by Dr John Fell. Oxford, 1930. *Presented by Mr Stanley Morison.*

Hallwylska Samlingen. Beskrifvande förteckning. Grupperna VIII-XII, XIII-XVI, XXXI, XLIII-XLIV. Text and plates. 8 vols. Stockholm, 1933-4. *Presented by the Board of the Hallwyl Museum.*

PRINTS AND DRAWINGS

M. A. Rooker: The Ruined Chapter-House at Margam, Gloucestershire. Water-colour, dated 1795 (based on a pencil sketch by Rooker in the Turner Bequest, cccxx. A). *Florence Fund.*

A. J. Downey: Ten book-plates. *Presented by the engraver.*

Eugenio Lucas: Drawing; and Robert Austin: Engraving. *Presented by Mr R. A. Walker.*

Randolph Caldecott: Six drawings. *Presented by Mrs C. Crampton Botting.*

W. G. Spencer: Portrait of Jeremiah Brandreth: Drawing and engraving; George B. W. Jackson: Two water-colours. *Presented by the Trustees of Herbert Spencer.*

Horace Brodzky: Three drawings; Nina Hamnett: drawing; Gaudier-Brzeska: Dry-point. *Presented by Mr A. W. Brickell.*

Henri Gaudier-Brzeska: Linocut and dry-point; Jules Pascin: etching. *Presented by Mr Horace Brodzky.*

Herbert Railton: View of Lincoln's Inn. Pen drawing. *Bequeathed by the late Mr W. F. C. Suter.*

Anonymous Sixteenth Century Italian Woodcut: The Deluge, after Titian. Attributed to Boldrini. P. V. 222, 2.

Lady Herringham: Two water-colours. *Presented by Sir Wilmot P. Herringham, K.C.M.G.*

William Simpson: Eight water-colours, the original drawings reproduced in Brackenbury's 'Campaign in the Crimea' 1855. *Presented by Prof. J. Stanley Gardiner, F.R.S.*

Jan Portenaar: Twelve woodcuts, including eight illustrations to Flaubert's 'Saint Julien l'Hospitalier'. *Presented by the artist.*

Edward Harper: Five drawings; John Harper: Thirteen drawings. *Presented by Mr A. Laws.*

RECENT PUBLICATIONS

IN the last number of the *B.M.Q.* (pp. 71-3) an account was given of some papyrus fragments containing portions of an unknown Gospel. These have now been published, with a full commentary, in a volume, *Fragments of an Unknown Gospel and other Early Christian Papyri*, edited by H. I. Bell and T. C. Skeat, which has recently appeared. A 'diplomatic' transcript of the fragments is given as well as one in modern form, and the whole text, as restored, is later printed continuously with division into numbered sections and parallel passages from the canonical Gospels. A translation of both text and parallels follows, and the more important problems raised by the fragments are provisionally discussed. The Gospel is followed by three other early Christian papyri, two of which are of great interest. No. 2 consists of fragments, unfortunately very imperfect, of an unidentified and probably unknown treatise, perhaps a commentary. Even in their mutilated condition these fragments, which date from the early third century, are of considerable importance, both for the New Testament quotations which they contain

and for the intriguing problems suggested by them. No. 3 is an imperfect leaf of II Chronicles (third century), and no. 4 a single leaf of a fourth- or fifth-century liturgical codex, containing two interesting prayers. Complete facsimiles of no. 1 and one facsimile each of nos. 2-4 are included in the Volume, which is issued at the price of 4s.

The hieratic papyri presented by Mr and Mrs A. Chester Beatty, described in *B.M.Q.*, Vol. V, pp. 46-7, have now been published in *Hieratic Papyri in the British Museum: Third Series, Chester Beatty Gift*, edited by Alan H. Gardiner, D.Litt., F.B.A., in two volumes. In the first volume Dr. Gardiner fully describes the papyri, which contain 19 different documents apart from meaningless fragments, discusses the contents, with critical notes, and translates all those passages which give a continuous sense. The second volume contains 72 plates of autographed hieroglyphic transcription of the hieratic text, reproduced in two colours by photo-lithography from Mr Fairman's copies, and 23 collotype plates reproducing sheets of the various documents. In his introduction the editor calls attention to the considerable reconstruction of these papyri from fragments, due to the combined labours of Dr. Hugo Ibscher, of the Berlin Museum, and himself, and shows that this collection of literary texts probably comes from Dair al Madina and dates from about 1280 to 1160 B.C. In addition to the texts already enumerated in *B.M.Q.* V, there are important fragments of the Story of Isis and Ra, a hymn to Amen, and other known texts, besides some magical pieces. The price of these volumes is £4 15s. 0d.

The second volume of reproductions of *Woodcuts of the XVth Century in the Department of Prints and Drawings*, with text by Mr Campbell Dodgson, late Keeper of the Department, was issued in March. It contains seventy subjects on fifty-nine plates, in addition to a coloured frontispiece. This volume completes the reproduction of the woodcuts. A third volume dealing with metal-cuts and dotted prints is expected to appear within about two years.

The fifth volume of the *Catalogue of Political and Personal Satires preserved in the Department of Prints and Drawings* by Dr. M.

Dorothy George, continues a work of which the first four volumes, by Frederic George Stephens, appeared between 1870 and 1883. The present volume, which includes the description of over 1,500 prints, covers the years 1771-83, a period of great historic importance in the American Revolution and of artistic interest in that it shows the beginnings of the work of Gillray and Rowlandson. Dr. George's introduction deals generally with the development of English Satire, and the catalogue contains a mine of information illustrating public opinion in relation to the events recorded, and offers most valuable material to the historian. The price is £2 2s. 0d. It is hoped that the work will be continued to cover the years up to the Reform Bill of 1832.

Volume I is out of print, but Vols. II-IV are still obtainable from the Museum.

The tenth volume of the new edition of the *General Catalogue of Printed Books in the British Museum* was published in April of this year. It carries the letter B from the heading BAONI to that of BARTH (JOHANN CONRAD) in 1004 columns, as against 501 columns in the corresponding section of the previous edition. This rate of increase is establishing itself as normal and it is now evident that the new edition, when completed, will be at least double the size of its predecessor.

The wealth of the Museum's collection of Arabic printed literature was revealed for the first time when the Trustees published the monumental *Catalogue of Arabic Printed Books* prepared by Mr A. G. E. Ellis, of which the first volume appeared in 1894 and the second in 1901. In conformity with the practice of the Department of Oriental Printed Books and Manuscripts, this Catalogue embraced not only Arabic texts but also translations of them, and thus included the valuable and interesting Latin versions of philosophic and scientific writings of Arabic authors such as 'Avicenna' and 'Averroes', from which medieval Europe previous to the Renaissance derived most of its enlightenment on secular subjects. Unfortunately, however, circumstances prevented Mr Ellis from completing his Catalogue by the addition of alphabetical Indexes of Titles, and this lack has often placed serious obstacles in the way of students seeking to

find books in its pages. To remedy this defect Mr A. S. Fulton set to work many years ago. But the financial troubles which arose in 1931 interposed a delay, and the work has only recently attained completion. It is uniform with the two previous volumes, and contains a General Index of all titles of books, whatever their language, as well as a Subject-Index. The volume comprises 454 columns, and the price is £2.

It is proper here to call attention to Sir Frederic Kenyon's account of the experiences of the *British Museum in War Time*, which he gave as a lecture on the David Murray Foundation in the University of Glasgow (Glasgow: Jackson, Wylie & Co., 1s. net). The pamphlet of forty-seven pages provides, as Sir Frederic says, a footnote to history which in connexion with the history of museums is something more than a footnote. Looking back on those four years, one is surprised at the degree to which the work of the Museum was carried on under conditions which now seem almost impossible. Doubtless, if they recurred, they would be faced with the same steadiness.

REPRODUCTIONS, ETC.

TO the series of coloured reproductions of Saxton's Maps, issued at 5s. each, have been added Northumberland, Durham, Derbyshire, Worcestershire, and Monmouthshire.

The following monochrome postcards have been issued:

Set 100. Eumorfopoulos Collection of Chinese Art. 15 cards. Price 1s. (1s. 2d. post free).

APPOINTMENTS.

THE Principal Trustees have made the following appointments:
As Temporary Assistant Cataloguers in the Department of Printed Books:

Miss Myfanwy Charles, of Somerville College, Oxford.

Mr Peter Francis Du Sautoy, of Wadham College, Oxford.

Corrigendum

B.M.Q. IX. 3, p. 100, l. 11. For Mr Victor Hull read Mr Vincent Hull.

RECENT PUBLICATIONS

CODEX ALEXANDRINUS in reduced photographic facsimile. Old Testament, Part II. I Samuel—II Chronicles. 232 plates. 1931. £2 2s.

CATALOGUE OF DRAWINGS BY DUTCH AND FLEMISH ARTISTS PRESERVED IN THE DEPARTMENT OF PRINTS AND DRAWINGS, BRITISH MUSEUM. By ARTHUR M. HIND, M.A., F.S.A. Vol. IV. Dutch Drawings of the 17th Century (N-Z and Anonymous). 1931. 8vo. £2 10s.

THE STURGE COLLECTION: An Illustrated Selection of Flints from Britain bequeathed in 1919 by William Allen Sturge, M.V.O., M.D., F.R.C.P. By REGINALD A. SMITH, F.S.A. 1931. 8vo. With 11 plates and numerous illustrations in the text. £1 5s.

CUNEIFORM TEXTS FROM BABYLONIAN TABLETS IN THE BRITISH MUSEUM. Part XLI (50 plates), by C. J. GADD, M.A., F.S.A. 1931. Folio. 16s.

CATALOGUE OF PAINTINGS RECOVERED FROM TUN-HUANG BY SIR AUREL STEIN. By ARTHUR WALEY. Pp. lii + 328. 1931. 8vo. £2.

SUPPLEMENTARY CATALOGUE OF THE TAMIL BOOKS. By L. D. BARNETT. Pp. 695. 1931. £3 3s.

GENERAL CATALOGUE OF PRINTED BOOKS. Vols. I to X (1931-35), A-Bart. Each £4 (to original subscribers £3).

THE PRISMS OF ESARHADDON AND OF ASHURBANIPAL. By DR. R. CAMPBELL THOMPSON. Pp. 36, with 18 plates. 1931. 10s.

THE LUTTRELL PSALTER. 183 Plates, with an Introduction by E. G. MILLAR. £5 5s.

A GUIDE TO THE ISLAMIC POTTERY OF THE NEAR EAST. By R. L. HOBSON. 2s.

CORPUS VASORUM ANTIQVORVM (Great Britain fasc. X, British Museum VII). Edited by F. N. PRYCE. 48 plates. 15s.

CASTS OF PERSIAN SCULPTURES OF THE ACHAEMENID PERIOD. 12 Plates. 6s. (with portfolio 7s.) or 6d. each.

CATALOGUE OF DUTCH AND FLEMISH DRAWINGS OF THE XV AND XVI CENTURIES. By A. E. POPHAM. 83 plates. £2 7s. 6d.

GUIDE TO THE PRINCIPAL COINS OF THE GREEKS from *circa* 700 B.C. to A.D. 270, based on the work of BARCLAY V. HEAD. 50 plates. 1932. 15s.

CATALOGUE OF ADDITIONS TO THE MANUSCRIPTS 1916-1920. 1933. £3 10s.

FLINTS. An illustrated manual of the Stone Age for Beginners. By R. A. SMITH. Reprint. 1932. 6d.

CATALOGUE OF THE GREEK, ETRUSCAN, AND ROMAN PAINTINGS AND MOSAICS. By R. P. HINKS. Pp. lxxi + 157, with 168 figs. and 32 plates. 1933. £2.

FACSIMILE OF THE MS. OF AL-KITĀB AL-BĀRI' FI 'L-LUGHĀH, by AL-KĀLĪ. Edited by A. S. FULTON. Pp. 16, with 148 plates. 1933. 10s. 6d.

GUIDE TO PROCESSES AND SCHOOLS OF ENGRAVING, 3rd edition. 6d.

GUIDE TO THE EXHIBITION OF ENGLISH ART. 1s. 6d.

SUBJECT INDEX OF MODERN BOOKS ACQUIRED BY THE BRITISH MUSEUM from 1925 to 1930. Pp. 1759. 1933. £5 5s.

THE BOOK OF THE DEAD. Reprint. With 25 illustrations. 1s.

SAXTON'S ATLAS OF THE COUNTIES OF ENGLAND AND WALES, reproduced in colour. Frontispiece portrait of Queen Elizabeth, 7s. 6d. Single sheets, 5s. each. *In progress.*

WOODCUTS OF THE FIFTEENTH CENTURY. Edited by CAMPBELL DODGSON. Vol. I. Pp. 28. Frontispiece and 65 plates. £2 10s. Vol. II. Coloured Frontispiece and Plates 66-117. £2 10s.

FACSIMILE OF THE MS. OF DĪWĀN I ZU'L-FAKĀR, the collected poems of Zu'l-Fakār Shirwānī. Edited by E. EDWARDS. Pp. 466. 15s.

THE ASSYRIAN SCULPTURES. By C. J. GADD. Pp. 77, with 18 illustrations. 1s. 6d.

EXCAVATIONS AT UR: THE ROYAL CEMETERY, by C. L. WOOLLEY and others. Two volumes. I. Pp. xx + 64, with coloured frontispiece and map; II. Plates 274 (37 in colour). Price £4 4s.

CATALOGUE OF POLITICAL AND PERSONAL SATIRES IN THE DEPARTMENT OF PRINTS AND DRAWINGS. Vol. V, 1771-1783. By MARY DOROTHY GEORGE. 1935. Pp. xxxix, 851. £2 2s.

HIERATIC PAPYRI IN THE BRITISH MUSEUM. Third Series. Chester Beatty Gift. Edited by ALAN H. GARDINER. 2 vols. Vol. I, Text. Pp. xiii, 142. Vol. II, 72 Plates of transcriptions in photo-lithography and 23 in collotype. £4 15s.

CATALOGUE OF ARABIC PRINTED BOOKS. By A. G. ELLIS. Vol. III. Indexes by A. S. FULTON, M.A. 1935. Pp. 454. £2.

FRAGMENTS OF AN UNKNOWN GOSPEL AND OTHER EARLY CHRISTIAN PAPYRI. Edited by H. I. BELL and T. C. SKEAT. 5 collotype plates. 1935. 4s. net.

REPLICAS AND CASTS of the finest objects from Ur can be supplied to order. List and prices will be sent on application to the Department of Egyptian and Assyrian Antiquities.

FULL LISTS OF THE PUBLICATIONS, PICTORIAL POSTCARDS, PHOTOGRAVURES and other Reproductions issued by the British Museum can be had on application to the Director, British Museum, London, W.C. 1.